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No. 905.

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ZOOLOGICAL SOCIETY OF LONDON.

The Council of this Society, in furtherance of the original objects of its Foundation, contemplate encouraging an Exhibition of Domestic Poultry, Cattle, Pigeons, Ornamental and other Water Fowl, &c., in the approaching month of May or June, with a view to the improvement of the breeds; and such persons as are interested in this object, or desirous of co-operating with the Council in carrying it out, are invited to communicate with the Secretary.

11, Hanover-square, Feb. 24, 1845.

BRITISH ARCHEOLOGICAL ASSOCIATION.

A SPECIAL GENERAL MEETING OF THE MEMBERS will be held at the Theatre of the WESTERN LITERARY INSTITUTION (entrance in Prince's-street, Coventry-street), on WEDNESDAY, the 6th of March, at 8 o'clock in the Evening PROBABLY.

By order of the Treasurer,
C. ROACH SMITH, Hon. Sec.

ANNUAL EXHIBITION.

ROYAL HIBERNIAN ACADEMY.

NOTICE TO EXHIBITORS.—THE NINETEENTH EXHIBITION OF PAINTING, SCULPTURE, AND ARCHITECTURE, of the Royal Hibernian Academy, will OPEN EARLY IN MAY next. All works intended for exhibition must be forwarded to the Academy-house on or before the 19th of April.

By order,
GEORGE PETRIE, R.H.A., Secretary.

Academy-house, Lower Abbey-street, 13th Feb. 1845.

ART-UNION OF LONDON.

By authority of Parliament.—Subscribers for the current year, ending March 1st inst., will receive an IMPRESSION of a LINE ENGRAVING, by Mr. G. P. Dox, after the Picture by W. Mulready, R.A., 'The Convalescent'; and in addition to this series of designs in outline, made expressly for the Society by Mr. W. Wynne, illustrative of Thomson's 'Seasons of Solitude.'

GEORGE GOWIN, } Hon. Secretaries.
LEWIS POOCK, }

4, Trafalgar-square, March 1, 1845.

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The Members and the Public are informed that the GEOGRAPHICAL JOURNAL, published by the Society, has been published, price 5s., containing a very elaborate Map of the Ural Mountains and the Country of Orenburg.—Contents: Falconer's Journey through the Caucasus—Part 2, has this day been published on the Coast Region of the Tecton Territory—Captain Hamilton on the Country between Liverpool Plains and Moreton Bay—Dr. Beck on the Country South of Abyssinia—Murchison and Khanikoff on the Ural Mountains, and Orographical Survey of the Country of Orenburg, &c. &c.

London: John Murray, Albemarle-street.

JOURNAL OF THE STATISTICAL SOCIETY.

Vol. VIII, Part I.

1. Norfolk Island and its Population of Criminals.
2. Population and Mortality of Bengal.
3. Industry in the East Indies: Bengal Asylums.
4. Statistics of Malacca.
5. Validity among Peasants and Baronets.
6. Army and Navy Mortality and Sickness compared.
7. Mortality of the Metropolis and the Country—Prices of Provisions—Revenue—Currency—Bankruptcy, &c.

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The Letters and Dispatches of John Churchill, first Duke of Marlborough, from 1702 to 1712. Edited by the Right Honourable Sir George Murray, G.C.B., &c. 3 vols. Murray.

It is not easy to understand the circumstances that have hitherto withheld from the public the knowledge of the existence of this collection. When Sarah, Duchess of Marlborough, allowed a liberal sum to the person who had undertaken to write the life of her husband, we might reasonably expect that she would not have withheld from him the most valuable and authentic materials for such a biography, especially as these letters and dispatches afford honourable proofs of his consummate abilities as a diplomatist and a statesman. The circumstance of this collection being preserved in a record-room of a house at Hensington, occupied by a land-steward, and not at Woodstock, may explain the reason why these documents escaped the research of Archdeacon Coxe; their existence, indeed, was unsuspected, and had not the present Duke removed his family papers from Hensington to a new muniment-room in Woodstock, they would probably have remained still undiscovered. His Grace's solicitor, Mr. Whately, while examining the old chests of papers at Hensington, previous to their removal, discovered eighteen folio volumes bound in vellum; on examining them he found that they contained the whole of the Great Duke's letters between 1702 and 1712, the letters of his private secretary Mr. Cardonnel, and a journal written by his Grace's chaplain, Dr. Hare, afterwards Bishop of Chichester. The volumes thus unexpectedly discovered were placed under the editorial care of Sir George Murray, and were by him prepared for publication. Such is the history of a work which has the disadvantage of appearing a little out of its time.

Although the personal interest of these volumes is not equal to their historical importance, they contain many traits and incidents illustrative of a period to which Englishmen have been accustomed to refer with more pride than discrimination, and they unfold the secret springs of some events which hitherto ranked among the disputed, if not the unsolved, problems in our annals. A brief account of the Duke of Marlborough's early career is necessary, to explain the circumstances of his position, when he took the command of the British forces in Flanders, and will throw some light not only on the character of the man, but of his age. Though originally brought forward by James II., and owing his rapid promotion to the personal friendship of that monarch, he deserted him on the landing of the Prince of Orange, and induced the Princess Anne and her husband to follow his example. Subsequent events indisputably prove, that he and many other political leaders were far from expecting that the revolution would end in the elevation of William and Mary to the throne; they hoped to use the Prince of Orange as an ally in extorting from James II. securities for the better government of the Church, and some change in the line of succession which they had not explained to themselves. William kept his ultimate designs profoundly secret until all parties had so compromised themselves, and complicated the difficulties between the king and the country, that the knots could only be solved by being severed, while he alone stood between the country and anarchy. Whether William aimed at the throne from the beginning is doubtful, but it is certain that this result had never entered into the heads of those who contributed most to his elevation, until the last moment, when no other arrangement was

safe or practicable. William being once secure on the throne, the next question that arose related to the succession; it is now notorious that William was not unwilling to make arrangements for the succession of the son of James II., while the greater part of the English people looked forward to Queen Anne. Had her son, the Duke of Gloucester, lived, it is probable that nearly all parties would have acquiesced in his hereditary claim, but after his death the old partisans of the Stuarts, and Marlborough not less than the rest, vainly sought expedients for restoring the inheritance of the Crown to the legitimate line of descent.

The religion of the excluded branch of the Stuarts was not the only cause of the alienation of the English people; in the minds of such men as Marlborough, a far greater objection was the connexion of James II. with the projects of Louis XIV., which were deemed, and not unjustly, dangerous to the liberties of Europe. At the death of William, Louis XIV. having secured for his grandson the inheritance of the Spanish monarchy, seemed to possess a preponderance of power, which could only be resisted by the combined forces of the rest of Christendom. Had there been a monarch on the English throne who would support, or even connive at, his ambitious schemes, he would probably have established a despotism as extensive and more onerous than that of Napoleon in a later day. The war of the Spanish succession had thus a great influence in settling the question of the English succession, for there was a just dread of France to support the exaggerated terrors of popery, which formed the popular pretext for the exclusion of the Stuarts.

A third disputed succession, that of Poland, engaged the attention of the Northern powers; Charles XII. of Sweden, and Peter the Great of Russia, engaged deeply in this strife; and though the Polish succession presented few, if any, points of contact with the Spanish succession, yet the ancient alliance between France and Sweden was the subject of much uneasiness to the German powers, and frequently made Marlborough dread the appearance of the Quixotic Charles, if not as an ally of France, at least as an enemy of Austria.

Holland was the country in most imminent danger from French ambition, for the possession of the Spanish Netherlands gave Louis the command of her frontiers. The first great object of the allies was, therefore, to secure the safety of Holland; the Dutch, with short-sighted selfishness, insisted that this alone should be made the object of the campaign, and Marlborough, in one of his earliest despatches, remonstrates against the check that was thus imposed on his operations:—

Over Asseln, July 24th, 1702.

High Mightinesses.—I set out from the Hague with the purpose of following exactly the plan of the campaign which had been projected and arranged in concert with your High Mightinesses and the ministers of the King of Prussia; I cannot avoid believing, that by following this plan the enemy would have been compelled to abandon the line of the Meuse, and provide for the defence of his own country. But when on the point of executing it, I have seen with regret that some of the States, and several generals, did not approve of passing the Meuse; upon which I have not hesitated to give way to this sentiment, in order to show that the safety of your States is the first of my cares. In consequence of this, we have been reduced to the inability of undertaking anything with our superior forces up to the present time; but it has finally been resolved, with the unanimous consent of the generals of the States, with whom alone, as being the most interested in this first movement, I have consulted, to leave sixteen battalions and seven squadrons at Nimeguen, for the protection of that city, and to pass the Meuse

with the rest of the army, which we are beginning to do, in order to cut off from the enemy all communication with their cities, to hinder them from receiving any convoy of provisions, and thus to compel them to retire from their quarters.

Thus weakened and hampered, Marlborough entered on his first campaign, in the course of which he captured Venloo, Ruremond, and Stevenswaert, and gained such renown that the House of Commons declared by a vote, that "he had signally retrieved the ancient glory of the nation." This incidental slur on the memory of King William was strenuously resisted by the Whigs, but was carried by an overwhelming majority; a cotemporary satire thus notices it—

Commanders shall be praised at William's cost,
And honour be retriev'd—before it's lost.

It was on his return from this campaign, after the capture of Liege, that Marlborough was made prisoner by the French, but was saved from captivity by the presence of mind of one of his attendants named Gill, who presented a passport which had been granted to General Churchill. The French did not discover the value of the prize which they had allowed to slip through their fingers, until it was too late for effectual pursuit.

The second campaign was a very languid affair, and on the whole unfavourable to the allies; we shall therefore pass it over, and come at once to the third, rendered memorable by the victories of Donawert and Blenheim. At this period the affairs of the Emperor were in a very deplorable condition; the insurgents in Hungary were so successful, as to create alarm for the safety of Vienna; the defection of the Elector of Bavaria opened Germany to the French; and the German princes exhibited little zeal for the preservation of their common country. Marlborough reached the Hague so early as the 19th of January, and finding that he had fifty thousand British troops under his command, he resolved to march to the succour of the Empire, while General Auverquerque remained to defend the Netherlands with the Dutch and the rest of the auxiliaries. He expected to have been seconded in this proposal by the Margrave of Baden, but he found this prince as negligent in diplomacy as he subsequently proved in war. Marlborough's letter to the Margrave is a remarkable example of his skillfulness in conciliating the obstinate, by taking it for granted that they had already formed the plans for themselves which he recommended to their adoption:—

The Hague, Feb. 18, 1704.

To his Highness the Margrave of Baden,—I had the honour to write to your Highness some days before my departure from England, to inform you of the orders I had received from my Royal Mistress to come over to this country, and to beg you to have the kindness to communicate your sentiments on the measures that should be taken in the present crisis to restore the affairs of Germany. I have been here for the last twelve days, and had flattered myself that I should have had the honour of receiving intelligence from you, as well for my private satisfaction as to aid me in the conferences with MM. the deputies on the affairs of the war; but it must be that my letter was not conveyed to you so soon as I could have wished. If the wind should prove favourable, I hope to return to England at the beginning of next week, so as to be back the sooner for an early opening of the campaign. In the mean time I am very glad to inform your Highness that I have found the States, notwithstanding the difficulties they have to encounter, well disposed to make desperate efforts for the succour of the empire; and they eagerly seek the means of raising the money which your Highness requires to get the troops ready for action.

Marlborough did not commence active preparations for the opening of the campaign before the middle of April, and he then informed the States of Holland, that his plans were limited to

the Moselle. The first intimation of his intention to make Bavaria the chief scene of his operations was given to Prince Louis of Baden:

Gennep, May 9, 1704.

Sir,—Count de Wratislaw, who will have the honour of bearing this letter to your Highness, will explain to you the difficulties that I have had in inducing their High Mightinesses the States of Holland, to consent that the English troops should be separated from theirs for service on the Moselle. Nevertheless, the zeal that I have for the cause of the illustrious allies, has enabled me to find the means of smoothing down all difficulties, and even of taking the resolution to advance higher; believing that nothing can be more useful to the common cause generally, and to the advantage of the Emperor in particular, than to reduce the Elector of Bavaria.

On the 19th of May, Marlborough put his troops in motion, and on the 20th he received a letter from Auverquerque, declaring that the French under Villeroi had crossed the Meuse, at Namur, and were threatening the Dutch lines. In reply Marlborough stated that this movement, instead of indicating what Auverquerque feared, showed that they had resolved to confine themselves to the defensive in the Low Countries, and to send their main strength to watch the movements of the English. He showed that his return was consequently unnecessary, and he even induced Auverquerque to send him fresh reinforcements. In the meantime the perils of the Empire had been greatly increased by the misconduct of the Margrave of Baden; though at the head of thirty thousand men, he had allowed the Elector of Bavaria to effect a junction with the French, under Marshal Tallard, a junction which could only be effected by marching right through the main body of the Imperialists. This unfavourable intelligence only accelerated Marlborough's movements; he at once began his march towards the Danube, a measure so well concealed, and so wholly unexpected, that the French were completely puzzled, believing at one time that he was about to assail the line of the Moselle, then that he meditated an attack on Alsace, and then that he was preparing to besiege Landau. Marlborough's chief difficulty was with the States of Holland, whose dread of an invasion during his absence seemed to increase with every step of his advance. In reply to their remonstrances he wrote:—

Camp of Seinsen, 19th June, 1704.

High Mightinesses,—I have received your honoured letter of the 9th current, containing the information that had been transmitted to you of Marshal Villeroi's return with his division to the Low Countries, or at least that he intended to send considerable detachments in that direction. The information must be erroneous, since that general has advanced with his forces to the Upper Rhine, without the least appearance of returning, or sending out a detachment so soon. However I have written to M. d'Almeida, entreating him (without making the least noise, which might be prejudicial to us here) to collect sufficient boats to carry down a large number of troops, and to have them in readiness at forty-eight hours' notice. I flatter myself that your High Mightinesses will do me the justice to believe that I will observe with all possible vigilance, the proceedings of the enemy, so as to send succour with diligence, should they make any detachment on their side.

At Hirschbach the Margrave of Baden came to meet Marlborough, who had previously been joined by Prince Eugene. The Margrave's pretensions at this crisis had very nearly disconcerted the whole plan of the campaign. It had been arranged that he should guard the Rhine, while Marlborough and Eugene acted in concert on the Danube, but he now, as senior general, insisted on the direction of the army of the Danube, and was with difficulty persuaded to share the command on alternate days with the English general. Taking advantage of these delays, the Elector of Bavaria occupied the

heights of the Schellenberg, which impend over the important town of Donawert, and though Marlborough had not been joined by all his forces, he hazarded the attack of this important post on the 1st of July, when it was his turn to command. His modest account of the victory to Secretary Harley, at that time his political friend and associate, gives great praise to the army, but says not a word of the general's own merits:—

"Camp at Ebermergen, 3rd July, 1704.

"Sir,—I now acknowledge the favour of your letters of the 6th and 9th past, and am very glad to acquaint you at the same time with a considerable advantage we have had over the Elector of Bavaria. Upon my coming on Tuesday with the army to Onder Ringen I received advice that the Elector had sent a great body of his best troops to reinforce those on the Schellenberg near Donawert, where they had been fortifying and intrenching themselves for some time. This being a post of great consequence to the enemy, I resolved to attack it, and accordingly yesterday, about three in the morning, I marched with a detachment of six thousand foot, thirty squadrons of horse, and three regiments of Imperial grenadiers, leaving the whole army to follow; but the march being long and the roads very difficult, I could not reach the river Wernitz till about noon. We immediately used all the diligence we could in laying over the bridges, which being finished about three o'clock, the troops with the artillery marched over, and all things being ready the attack began about six. We found the enemy very strongly intrenched, and they defended themselves with great obstinacy for an hour and a half, during which there was a continued fire without any intermission; at last the enemy were forced to yield to the bravery of our troops, who made a great slaughter and possessed themselves of their camp, the Comte d'Arco, the Elector's general, with their other general officers, being obliged to save themselves by swimming over the Danube. We took fifteen pieces of cannon, with their tents, baggage, and ammunition; part of the latter being underground and not discovered by our men, blew up in the night and did some mischief to a squadron of Dutch dragoons. The loss on our side has been considerable, but I must refer you to my next for the particulars. * * All our troops in general behaved themselves with great gallantry, and the English in particular have gained a great deal of honour in this action, which I believe was the warmest that has been known for many years, the horse and dragoons appointed to sustain the foot standing within musket-shot of the enemy's trenches most part of the time."

This victory was followed by fresh bickerings with the Margrave of Baden, who claimed the merit of the victory at Donawert, and demanded to regulate the whole course of the campaign. Marlborough was resolved to support Prince Eugene's army, menaced by the united forces of the French and Bavarians, while the Margrave was determined to lay siege to Ingoldstadt. On the 31st of July Marlborough wrote to Prince

Friedberg, July 31st, 1704.

Sir,—Your highness will see by the letter of M. the Prince of Baden, his sentiments on the siege of Ingoldstadt, and that he is quite resolved to attempt it without any reinforcement on your side. I have represented to him that the exigencies of the war could not require so many troops in the lines and in the country of Wirtemberg, since M. Tallard is here, and M. Villeroi having made a detachment towards the Low Countries, cannot have more than twenty thousand men to oppose to us on that side; besides that, Tallard having joined the Elector and Marsin, they must have altogether an army of forty thousand men, and when we are occupied in the siege, being between us and their garrisons, they could draw these out to the last man, and raise their forces to fifty thousand. On the other hand, we having furnished the troops for the siege, which the Prince of Baden believes that he could undertake with twenty-five battalions and thirty squadrons (a force utterly inadequate in my opinion), the enemy would have a great superiority over our army of observation, and we might run the risk of losing all the fruit of the campaign.

The Margrave persevered, and had the French been commanded by a Condé or Turenne, the result which Marlborough had foreseen would infallibly have happened. But Tallard's delay enabled Marlborough to effect a junction with Prince Eugene, without uncovering the besiegers of Ingoldstadt. Still Marlborough saw that Bavaria could not be gained without a battle, and on Sunday, the 13th of August, he attacked the position of the French and Bavarians at Blenheim. The Duke's account of this decisive battle is remarkable for its modesty and simplicity:—

"About six we came in view of the enemy, who we found did not expect so early a visit. The cannon began to play at half an hour after eight. They formed themselves in two bodies; the Elector with M. Marsin and their troops opposite our right, and M. de Tallard with all his opposed to our left, which last fell to my share. They had two little rivulets besides a morass before them, which we were obliged to pass over in their view, and Prince Eugene was forced to take a great compass to come to the enemy, so that it was one o'clock before the battle began: it lasted with great vigour till sunset, when the enemy were obliged to retire, and, by the blessing of God, we obtained a complete victory. We have cut off great numbers of them, as well in the action as in the retreat, besides upwards of thirty squadrons of the French, which we pushed into the Danube, where we saw the greatest part of them perish. M. de Tallard with several of his general officers being taken prisoners at the same time; and in the village of Blenheim, which the enemy had intrenched and fortified, and where they made the greatest opposition, we obliged twenty-six battalions and twelve squadrons of dragoons to surrender themselves prisoners at discretion. We took likewise all their tents standing, with their cannon and ammunition, as also a great number of standards, kettle-drums, and colours in the action, so I reckon the greatest part of M. Tallard's army is taken or destroyed. The bravery of all our troops on this occasion cannot be expressed; the generals as well as the officers and soldiers behaving themselves with the greatest courage and resolution, the horse and dragoons having been obliged to charge four or five several times. The Elector and M. Marsin were so advantageously posted that Prince Eugene could make no impression on them till the third attack at or near seven at night, when he made a great slaughter of them, but being near a wood side, a good body of Bavarians retired into it, and the rest of that army retreated towards Lavingen, it being too late and the troops too much tired to pursue them far. I cannot say too much in praise of the Prince's good conduct and the bravery of his troops on this occasion."

Marlborough generously exerted himself to save Bavaria from the horrors of military execution, and opened communications with the Elector and the Electress, to reconcile them to the Emperor. His efforts were ineffectual, and he began his march to the Rhine, leaving the completion of the conquest of Bavaria to the Margrave of Baden. The last operation of the campaign was the siege of Landau, which did not capitulate until the year had nearly closed. During this period we find Marlborough actively engaged in alleviating the sufferings of the prisoners of war. The following extract from his letter to the French Marshal Villeroi on this subject is creditable to his humanity:—

Weissenburg, Sept. 25, 1704.

Sir,—Yesterday evening L'Orange gave me the letter which you did me the honour to write touching the exchange of our prisoners of war, and I assure you that I am deeply moved by the distress to which these poor people are exposed. I feel real pleasure in exerting myself to afford them relief, and with this view I have offered M. Tallard all the credit which he could require for their subsistence until he hears from France. I have even signed the contract which he made with our commissary M. Vanderkaas, to furnish them with bread wherever they may be, and thus I am surprised to hear from you that they have been in want. I have just spoken on the sub-

ject with Prince Eugene; and we cannot believe that there has been any deficiency of supply, but to show you that we are ready to afford all the facilities which you can desire on this occasion, we shall be glad of your sending a commissioner to regulate every thing necessary for the subsistence of those poor people both in Germany and Holland."

While the army was engaged in the siege of Landau, Marlborough visited the courts of Berlin and Hanover; his reception by the Hanoverian family appears to have completed his alienation from the children of his early benefactor, for from this time we find Marlborough dissociating himself from his Jacobite connexions; and beginning to be regarded as a firm supporter of the Protestant succession.

The exultation which the victory of Blenheim excited in England and Holland, and the alarm which it was known to have diffused through France, naturally led men to expect that the campaign of 1705 would have decided the result of the contest for the Spanish succession. To the surprise of every one, it was the least eventful campaign of the entire war; and the parties most astonished at such a termination were those who made inaction compulsory. Marlborough had early learned to respect the valour of the Irish regiments in the French service, and was very anxious to offer them such terms as might induce them to join the armies of the sovereign of their country: he was not less anxious to mediate between the Protestant insurgents of Hungary and their Austrian sovereign; but he felt, that while he could offer to the Irish in the French service nothing but the disqualification of penal laws, and while the Aulic Council of Vienna could say, "We treat the Hungarian Protestants better than you do the Irish Catholics," that his solicitations to the Irish, and his remonstrances to the Aulic Council, must be equally unavailing. On this subject he writes to Mr. Secretary Harley:—

"I know not yet where the Irish regiments in the French pay may serve this campaign, but it is likely some of them may come upon the Moselle. I believe in that case it might not be difficult to influence good numbers to quit that service if I could be at liberty to give them any encouragement, and therefore pray you will take the first opportunity to move the Queen in it at the cabinet; and if my lords of the Council think it advisable for her Majesty to take the same measures about them on this side as in Portugal, I pray you will hasten over to me the like powers and other papers as were sent to the Duke of Schomberg, with what further instructions her Majesty may think fit to give on this subject."

The measures taken in Portugal, to which the passage quoted alludes, were, simply, to give the Irish the same rank in the Anglo-Portuguese army which they had previously held in the service of France. They regarded this as a step towards restoration to their native land; and there are several remonstrances existing, addressed by these men at the end of the war, stating that they had been compelled to become Spaniards and Portuguese, though they had been induced to join the English—paid—though not nominally the English—forces, under the hope of being restored to the privilege of British subjects. Marlborough's plan was, to get the Irish employed under the nominal authority of the States of Holland or of some German prince, while they should really be in the pay of the British government; and there is little doubt that he could have brought over a large portion of the Irish brigades, at that moment justly irritated by the treatment they had received from the French government, if they could have been assured that their allegiance tendered to the sovereign of their country would have been met by a reciprocal recognition of their rights as men and citizens. It would lead us too far from our immediate subject to enter into the history

of Marlborough's abortive efforts to obtain for the Irish brigades the privilege of serving the sovereign of their country in preference to a foreigner; but we have reason to believe, that at no distant date a publication of documents in the archives of the Hague and the war-office at Paris, will afford us an opportunity of returning to the subject.

Marlborough's plan for the campaign of 1705 was, to make the Moselle the chief scene of the war: it was not until late in May that he could induce the States of Holland to sanction a course more profitable to the Emperor than themselves; and when he had succeeded with their High Mightinesses, he found Prince Louis of Baden equally unable and unwilling to perform any part of his stipulations. Marlborough had to go to Rastadt, at a time when every moment was of importance; and when he reached Prince Louis, he found that the Imperial army, so far from being ready to lend him aid, was in a condition that required protection. On this occasion, he wrote to the Prince of Salm a calmer letter than we think that any other English general would have written at such a crisis:—

Rastadt, May 22nd, 1705.

Sir,—Knowing your zeal and attachment to the interests of his Imperial Majesty and to those of the common cause, I cannot avoid addressing your Highness in the present conjuncture, when these interests are jeopardized. I came hither to consult on the fit and proper measures for opening the campaign in concert with his Highness the Prince of Baden, and I am astonished to find that he is utterly unable to furnish a larger number of troops to act with me on the Moselle and the Saar than what you will find enumerated in the accompanying schedule.* As it belongs to the glory of his Imperial Majesty and the good of the common cause, that we should be in a condition to press upon the enemy and perform something brilliant in the course of the campaign, I beg of you to use your utmost efforts with his Imperial Majesty, that the Prince of Baden should bring a larger force to the Moselle, as was stipulated and agreed upon with General Dopff, when he was sent hither lately on the part of their High Mightinesses to the Margrave, who then promised the aid of fifty battalions and about sixty squadrons. You know too well the humour of those gentlemen to believe that I would willingly make them acquainted with this great change; but I can only conceal it until their deputies join us. In the meantime, I intreat you not to delay in giving me your opinion as to what I am to say to them respecting reinforcements, without which, I must confess to you, that I greatly fear we shall be inferior to the enemy.

Like Dugald Dalgetty, Marlborough at this time might say, from the bottom of his heart, "Long life to the Hogan-Mogans!" The Dutch were niggardly, cautious, and selfish, but they were true to their promises; every man and every penny they promised were alike ready at the appointed time, while all the stipulations made by the Emperor and the German princes were flagrantly and unblushingly broken. On the 9th of June, Marlborough wrote to Harley:—

"Hitherto I have not one man with me but what is in the English and Dutch pay, and by a letter I had yesterday from Comte de Frise, who commands the troops that are coming from Prince Louis, I find it will be at least the 21st instead of the 10th before these troops will be with me; and some of the Prussians, I fear, will be yet later, so that you see, though by my march hither I find myself so placed as to be able to begin the siege of Saar-Louis, yet for want of these troops we are obliged to be idle a good part of the campaign, while the enemy are pursuing their designs without any manner of interruption. M. de Villars continues to intrench himself, notwithstanding his superiority; so that it is plain his whole aim is to give time to the Maréchal de Villeroy to act on the Meuse, where I find he has already alarmed them to such a degree in Holland, that I dread the consequences of it, and am apprehensive every day of receiving such resolutions from the States as may

* This schedule is not given.

entirely defeat all our projects on this side. I have not failed to represent this in very plain terms to the Emperor, that he may see where the fault lies, though I fear it will be too late for that court to give us any relief. Thus you see the unhappy circumstances we lie under. I wish my next may bring you better news."

Marlborough waited in the camp at Elft for more than a fortnight, without being joined by a single man of those German reinforcements which were promised to be perfectly ready two months before. At last, towards the end of June, he received intimation that he must wait six weeks longer at least, before the German contingents could be ready. But in the meantime, the French army on the Meuse was not idle; they captured Huy, took the town of Liège and invested the citadel; while the Dutch general, Auverquerque, too weak to do anything but look on, was cooped up in his intrenched camp at Maestricht. Marlborough was now compelled to fall back with some precipitation on the Meuse, and the following is the letter in which he announced to the Emperor the cause of his retrograde movement:—

Treves, June 18th, 1705.

Sire,—The disappointments I have experienced since my arrival in this part of the country have compelled me to remain an entire fortnight inactive in my camp at Elft, having no other troops than those in the pay of England and of the States of Holland. It is true that I marched with my troops in the hope of bringing M. de Villars to battle; but as he retired at my approach and entrenching himself in his camp, which was already strongly fortified by its natural position, it was impossible for me to bring him to an engagement, nor, for want of troops and other necessary preparations, to undertake any other enterprise. In the meantime the alarms which the enemy, through our inaction, have had the opportunity of exciting in Holland have been so great, that their High Mightinesses, the States General, have sent me express after express, intreating me to march with all diligence to their succour, and arrest the progress of Marshal Villeroy. In order to restore confidence on that side, I found myself obliged to decamp yesterday and return hither, where I am busy in making a distribution of my troops. I shall leave here, at Treves, a garrison sufficient for the security of the place, and I shall reinforce the army of the Prince of Baden so that it may be in a condition for action, and to-morrow I will move the main body of my forces towards the Meuse. This disarrangement of my plans, I assure your Imperial Majesty, quite throws me into despair, as well as to its effects on the general cause, as to its special bearing on your Imperial Majesty's interests, which I kept steadily in view in the whole of my designs. Nevertheless, I flatter myself that I shall be able to re-establish the affairs on the Meuse in twelve or fifteen days and to return to these quarters in six weeks at the furthest, provided we receive assurance that the Princes of the Empire will be then ready to give us the requisite assistance, being persuaded that here is the only place where it is possible to act against the common enemy with the greatest chance of success. I send my adjutant-general of infantry, the Sieur Durel, in all haste to your Imperial Majesty, in order that you may be the better informed of the position in which we are. I intreat you to be pleased to hear him favourably, and to send him to me as soon as possible with your Imperial Majesty's orders, which I shall endeavour to obey with the utmost exactness, intreating your Imperial Majesty to do me the justice to believe in the inviolable zeal and attachment with which I am, &c.

Now, in one of the criticisms on campaigns attributed to Napoleon, Marlborough has been rather severely handled for not following up his success at Blenheim by a second campaign in Germany, where, as he himself recognizes, the power of Louis XIV. was most vulnerable. But the documents we have quoted prove that Marlborough had formed this very plan for his campaign, but was obliged to abandon it, after waiting to the latest moment, by the defection of the Prince of Baden, the incomprehensible

backwardness of the Emperor to attend to his own interests, and the utter disregard to the performance of promises exhibited by the German princes. In fact, the English general in an enemy's country could have acted more efficiently, than in the territory of Germanic friendly powers, for there he could have seized the horses and conveyances which they promised but never brought. Marlborough wrote to Prince Eugene, detailing all the disappointments and annoyances to which he had been subjected. This is one of the most important documents in the whole collection, and the conclusion is especially remarkable:—

If I could have had the honour of a conversation with your Highness, I could mention many other matters of which your Highness would see that I have had reason to complain. I had ninety-four squadrons and seventy-two battalions, *all* in the pay of England and the States General, so that if we had been fairly seconded and supported, we should have had one of the most glorious campaigns that could have been desired. After such treatment as I have experienced, your Highness, I am sure, would not have blamed me if I had taken a determination to quit the service, as indeed I can assure you that I intend to do after this campaign, unless I have the power of concerting measures with the Emperor on which I can place implicit reliance.

It is only necessary to add to the history of the complicated errors, not improbably combined with treachery, by which Marlborough was deprived of all the advantages derived from the victory at Blenheim, that Treves was abandoned soon after he had quitted it, having made abundant provision for its defence; and as we learn from the duke's letter to Mr. Secretary Hedges, this was done, not only before the place was attacked, but even before there was any certain prospect of an enemy advancing against it:—

"Lieutenant-General Aubach's abandoning Treves appears every day more and more unaccountable. Comte Noyelles and myself have letters from thence and other parts, by which it is plain the enemy had not the least design upon the place, neither do we know yet whether they have sent any garrison thither. Two days after he retired there was none, and what seems yet stranger is, that 'tis now the seventh day since he quitted his post, and I have not heard one word from him. I have writ to the Elector Palatin, and sent him all the information I can, with the copy of the instructions I left with M. d'Aulach for the preservation of the place, that he may examine into this gentleman's conduct."

The close of Marlborough's career in Germany forms an epoch in the war which affords a convenient resting-place; in fact, the victory of Blenheim and its inglorious results form a military drama complete in itself, which is well worthy of separate examination,—and not the less so, because the imperial and princely actors changed the gorgeous tragedy into the most miserable of farces.

Three Years in Constantinople; or, Domestic Manners of the Turks in 1844. By C. White, Esq. 3 vols. Colburn.

To any one about to settle in Constantinople, these volumes would prove equally valuable and amusing; since there is hardly a custom of daily life, whether Turkish or Frankish, concerning which Mr. White does not offer minute particulars; strewing the way of what might otherwise have been merely a dull Hand-book, with lively anecdotes of the true Eastern colour. Be it remembered, too, that with regard to the quality of these, we have been made a little fastidious by the narrations of the brilliant author of 'Eothen,' and the more sentimental recitals of the Countess Hahn-Hahn. The late run upon the East—which, to judge from the new books, is well nigh as universal as if the whole travelling world, down even to *Punch's* Fat Contributor, had been

visited by a Vision and a Voice, after the fashion of *Alciphron* the Epicurean,—renders it impossible to devote to this book the space which its well-chosen and pleasantly-arranged information merits. We can merely offer a *catalogue raisonné* of the heads of the chapters. The first introduces us to "Bazaars and Markets," with a glance at the astrologers, magnetizers, and the other motley people whom trade or gossip assembles within their precincts. Then comes "Boats and Boatmen," with their concomitants, Fish and Fishermen. Next, with sundry ghastly anecdotes, and a sad seasoning of appropriate vignettes, we have a chapter on "Capital Punishments." This, as may be supposed, is one of the most interesting and curious portions of the book. In natural connexion with it, we are shown the criminal's sanctuary, in the chapter on "Abuses of Protections granted by Foreign Legations." And here, while merely turning over Mr. White's pages, a story catches the eye, too whimsically illustrative to be overlooked, in spite of our vow of forbearance:—

"The subject of diplomatic expenditure at the Porte recalls a story narrated of a Mingrelian envoy, who came to Constantinople about the year 1747, during the reign of Mahmoud I., Sir James Porter being then British ambassador. This Mingrelian prince arrived with a suite of two hundred followers, all gallantly equipped. As customary with missions from Eastern sovereigns, they were all lodged and fed at the Sultan's expense. Matters went on smoothly during some time. The Mingrelians, well supplied with rice, oil, bread, sheep, and other necessities, led a joyous life. But the negotiation languished, their supplies fell short, and were at last withheld. This, however, is a misfortune common to eastern elchys, even in our days, as exemplified in the case of Mirza Jaffir Khan, Persian envoy to the Sultan in 1842. Not having received remittances from his court during many months, nay, years, and the Porte having neglected to send him either money or supplies, the worthy Persian diplomatist was reduced to exceeding short commons, and would have been compelled to pawn his diamond-set portrait of the Shah, as he had done his shawls and horses, had not the Reis Effendi, at the suggestion of a foreign envoy, induced the vizir to permit some few thousand piastres to be sent to his assistance. The Mingrelian was less fortunate, so that he was brought to deplorable straits for want of food and raiment. Being, however, a man of expedient, he bethought himself of a somewhat novel mode of procuring funds. He, therefore, marshalled his followers, and, fixing upon a certain number, sent them to the slave-market, where, being fine youths, though somewhat meagre, they were quickly sold, and he lived merrily on the proceeds. Some weeks subsequent to the adoption of this singular financial expedient, Sir J. Porter, having occasion to transact business with the Mingrelian, proceeded to the abode of the latter at Constantinople. Preliminaries being settled to mutual satisfaction, the former rose to depart, saying, with becoming dignity, 'With your highness's permission, we will leave the rest of the affair to be concluded by our secretaries.'—'Charming! charming!' exclaimed the Mingrelian; 'but there exists one slight impediment to my complying with your magnificence's desire.' 'Impediment!' echoed Sir James, somewhat startled, 'why all preliminaries are concluded.'—'Undoubtedly,' rejoined the other; 'but to tell your grandeur the truth, I have been so excessively hard pressed for ready cash within the last week, that, after disposing of all my retinue, I was compelled last night to sell my secretary.'"

Next follows what will be "bran-new" to most readers:—an account of the civic life of Constantinople, in its "Markets, Corporations, and Guilds," shading into a notice of the "Relics of the Prophet," with a mention of the "Public Festivals," and followed by an elaborate enumeration of "Wakof, Imperial Mosques, and Church Property." The first volume closes with a chapter compounded of odds and ends, comprising such heterogeneous articles as "Coffee Mart; Greengrocers; Gardens and Horticul-

ture;" having, by way of tail-piece, a story of an Armoat gardener, named Georgio Niketas, for whom a snake, in remembrance of certain jars of milk, conceived a passionate attachment. This we beg to recommend to Mr. Jesse, and all other natural historians whom it may concern.

On opening Mr. White's second volume, we will take occasion to notice, that every chapter is illustrated with vignettes of good quality. We are now among the articles of household consumption, listening to Mr. White's lore about "Confectioners, Water-carriers, Aqueducts," "Dealers in Crockery and Glass," "Drapers," "Dress and Jewellery," (including sundry pages on Exchange and Currency,) "Perfumers, Shoemakers and Embroiderers," "Carpet Dealers, Turners and Pipe Dealers." It is curious how a collection of exact information such as the work under notice, tends to enlarge the ideas. Which of us, for instance, has not been apt to regard the Turk, in imagination, as solemnly enjoying his pipe, "without fear or favour"? In the following anecdote, the zest of a forbidden pleasure is added to his enjoyment:—

"The risk of fire arising from several hundred thousand lighted pipes or pieces of charcoal and tinder, burning in every direction throughout a wood-built city, is sufficient to justify the attempts made by divers sultans to abolish smoking. But no sovereign waged war upon pipes and their attendant coffee more inveterately than Murad IV. He hunted down smokers, coffee-drinkers, and opium-eaters, with relentless severity. If delinquents, high or low, were caught in the act of smoking, their heads inevitably paid forfeit. Murad often went forth tebdil (disguised), on purpose to watch if the police did its duty, or to see if he could fall in with individuals, bold enough to infringe his edicts. On one of these occasions he is said to have met with an adventure, calculated to diminish his passion for these experiments. Having disguised himself as a simple citizen, he passed over to Scutari in a common kayik, and prowled around the caravansaries, where strangers arrive from the interior. Not having discovered a single defaulter, he took his place, to return, in one of the large passage-boats, by the side of a sipahy, who had come from Kutaya to claim arrears of pay. In the course of the passage the trooper produced a short pipe, lit it, and commenced smoking. Upon seeing this, Murad could scarcely contain his anger; but, as the man was in his power, he resolved to amuse himself at his expense, so he leaned aside, and said to him in a whisper, 'By the Prophet's head, yoldash (comrade) you must be a bold man! Have you not heard of the Sultan's edicts? Look we are within sight of the palace. Take care of your head!'

'If the Sultan neglects to pay his soldiers, or to furnish them with more substantial food, they must needs sustain themselves by other means,' replied the sipahy; the Prophet has said that starvation by other hands is homicide; by one's own suicide, which is worse than homicide. My tobacco is good—it is raya tribute. Bismillah! it is at your service.' Upon this, Murad, pretending to look around, as if in fear of being detected, drew his pelisse over his face, took the pipe, and smoked away lustily; then, returning the forbidden luxury to the soldier, he exclaimed, 'Kardash! (brother) you seem to be a most liberal man! It is a pity you are not more discreet. To speak truth, however, I also am fond of my pipe, and laugh at the Padishah's beard in private. But heads are heads after all, and do not sprout like young figs. So take my advice, and be cautious when you reach the city.' 'Man can die but once, and each has his appointed day,' retorted the sipahy. 'I may as well die, my mouth filled with smoke, as with an empty stomach. It is well for him who wants neither bread nor salt to deprive others of this substitute for food; but the day will come, when, Inshallah, he will broil for it.' 'Allah, Allah! this is a most incorrigible rebel and blasphemous. He shall be impaled with his own pipe-stick!' ejaculated the Sultan aside; then, he added, in a half-whisper, 'Speak lower—speak lower, Effendimiz (our Lord) has long ears.' 'And so have all the asses in Stambol,' retorted the sturdy trooper; 'but his braying may not keep him from following

the road taken by Sultan Osman.* The boat now touched the shore, and it was nearly dark. The sipahy jumped on land, closely followed by Murad, who, when they had advanced a few paces, stopped the soldier, saying, 'Your looks please me, and your language proves you to be a brave man. You are a stranger. I will find you lodging. Come; I and my friends care not the husk of an almond for the Sultan; we will enjoy our pipes.' The trooper looked round for a moment, and, seeing no one near, answered thus—'Hark ye, friend! I do not like your looks. I have heard of this Sultan's pranks. He shoots men with arrows as others shoot dogs. There is honey in your speech, but gall in your eye. You are either a spy, or the Sultan himself. If the first, you merit a rope; if the other, worse than a rope. None but rascals would lure starving men to death. But whether spy or Padishah, you shall have your deserts.' Whereupon he took forth his short mace, and administered a most severe cudgelling to the despot. Then, bounding away with the speed of a gazelle, he disappeared among the narrow streets, leaving Murad foaming with rage, and with half-broken bones. Having rejoined his attendants, who were waiting at an appointed spot, the Sultan concealed his adventure and retired, bruised and infuriated, to the Seraglio. There he forthwith issued orders for beheading the chief of the police of Tophana, and for bastinating all his tchaoush for not being upon the watch. Next morning he sent for the vizir, and, without disclosing what had happened, commanded him to issue a proclamation, offering ten purses of gold and free pardon to a sipahy, who, on the previous night, had beaten a citizen near the landing-place of Tophana, provided that he would present himself forthwith to the Bostanjy Bashy. But the sipahy, recollecting that heads did not sprout like green figs, never made his appearance, and Murad thenceforth took care not to stir out, unless closely followed by his bash tebdil and other disguised and confidential guards."

The above reads almost like a lost leaf from the adventures of Haroun el Raschid.

"Booksellers, Libraries, Stationers, Newspapers," form the subject of Chapter the Fifth,—"Education" and "Arms" being jostled into an odd companionship. "Fines, Slaves, and Slavery Laws" end Volume the Second, and (what is more interesting) bring us to the threshold of that domain which Mr. Milnes has sung so alluringly, and the *Quarterly Review* criticized with so pleasant yet gentlemanly a railleury,—*"The Harem."* Volume the Third introduces us into these mysterious precincts, as also into the haunts of those ministering to the much-canvassed domestic life, so closely veiled behind

The lattice closely laced
With filagree of choice design,—

such as "Porcelain Dealers," "Inlayers," "Wax Chandlers," &c. To proceed: much is said, moreover, in explanation of the manner in which those banquets of the East, making so appetizing a figure in the 'Thousand and One Nights,' are, practically, "got up." Mr. White furnishes sundry hints to any one disposed to play the part of a Constantinopolitan Mrs. Rundell. Here, for instance, is a receipt for Khoshab, which may pacify some thirsty souls who are disposed to rail against Green Turban the High and Mighty, for setting his prophetic face against wine and spirits:—

"Take refined sugar, pour upon it a sufficient quantity of rose-water, boil it, cast off the scum, and let it repose. When cool, add plain spring water, and place in it the required preserved fruit. Boil slowly, throw off impurities, strain the liquid through a fine sieve, pour it into a china bowl, add the fruit that has remained in the sieve, cool or ice it, and drink with sandal wood, aloes, or pear wood spoons. A drop of musk, sandal, rose, ambergris, or aloes wood oil, may be added, to give a high flavour." The ladies of the imperial family are said by the misjikes to countenance the latter—a somewhat new invention."

So large a variety of topics is included in this third volume, that further enumeration would

render our article too like an index. What has been done will sufficiently explain to the reader the nature of Mr. White's book—as, also, our sense of its value.

The History of the Nonjurors. By T. Lathbury, M.A. Pickering.

So little interest attaches to the history of the English Nonjurors that we should have dismissed this volume with a very brief notice, had we not felt it our duty to point out some misrepresentations in which the author has indulged. Thus he charges the English Dissenters with supporting James II., in his attack on the religion and the liberties of the people of England. The evidence adduced in support of this charge is, that they presented addresses of thanks to the king when he published his 'Declaration for Liberty of Conscience,' which relieved the severity of the penal enactments against all dissidents from the Established Church, whether Catholics or Protestants. We know that men of the Lathbury school have long been accustomed to regard penal laws and civil disqualifications as part and parcel of their religion; but we were not prepared to hear that persecution is a necessary element of freedom. The legality of the power of dispensing with penal statutes assumed by James, is fairly open to question; but that men should be blamed for accepting a deliverance from a vexatious system of annoyance and persecution, because that system had been embodied in an Act of Parliament, is as absurd as to assail a man who had been unjustly condemned for accepting a pardon. The Dissenters are further reproached with "making common cause with Popery." Now these words convey no crimination unless it be shown that "the common cause" was in itself culpable. Mr. Lathbury makes "common cause" with Popery when he advocates Episcopacy against Presbytery; and even when he contends for Christianity against infidelity; and the Protestant dissenters have just as little reason to be ashamed of community of cause when they seek to establish religious liberty.

It is not necessary further to vindicate the Dissenters from Mr. Lathbury's censure; it is of more importance to rescue the Nonjurors from his praise. In more than one passage he hints that the refusal of the nonjuring prelates to swear allegiance to William and Mary was in a great degree owing to the toleration granted to Protestant Dissenters; and it is added, too, that William gave the Roman Catholics "a connivance equal to a toleration." There is no doubt that the nonjuring prelates were as fondly attached to the penalties against non-conformity as Mr. Lathbury himself, and that the relaxation of the laws against Dissent did not tend to reconcile them to the Revolution; but their refusal to take the oaths to William and Mary arose solely from their belief in the divine right of James II. Mr. Lathbury's views of the character of the persons engaged in securing a Protestant succession, are sadly distorted by party prejudice; but the work is not of sufficient consequence to render it worth any further examination.

Egypt under Mehemet Ali. By Prince Puckler Muskau. Translated by H. E. Lloyd, Esq. 2 vols. Colburn.

Egypt and Mehemet Ali. By Prince Puckler Muskau. 3 vols. Newby.

In the years 1837 and 1839 [see *Ath.* Nos. 514, 515, 527, 529, 621, 622, 623, 625], we were able, by translating his letters as they appeared in the *Allgemeine Zeitung*, to exhibit "Semilasso in Egypt." Any extended review of this book would therefore be but subjecting our readers to the tedium of a twice-told tale. They know the

author well; his sprightly manner of narration, his sportings with Philosophy and Politics, in which (though like Horace Walpole, he is lavish of disclaimers,) he obviously piques himself upon being more profoundly philosophical and political than most of the heavy detachments of either science,—his personal coxembries, his Germanisms, have all become matter of acquaintance and history. Moreover, "Semilasso" has had his imitators, by whose awkward and vapid attempts, "the favour" of their original may be in part conceived. We shall, therefore, content ourselves with one solitary extract, touching neither Egypt nor Mehemet Ali, but forming a chapter from the moving history of events "which might have happened." It is a passage from the last days of Napoleon, before the Emperor became the captive of England, told to Prince Puckler Muskau by General Besson, or, to adopt his Egyptian style and title, Besson Bey. The narrative, though somewhat of the longest, will not bear dividing or much condensation:—

"The Emperor," says Besson, "arrived at Rochefort early in the morning of the 3rd July. I was at that time a Lieutenant, attached to the general staff of the Marine. As I easily perceived that the commander of the two frigates, which the provisional government had placed at the disposal of the Emperor, manifested very little inclination to compromise himself, in order to perform a sacred duty—that is, to risk every thing, even his life, to save his Majesty from his enemies, I quickly conceived the plan of taking his place, and of making an offer to the Emperor to convey him to the United States, on board one of the vessels belonging to my father-in-law, which had been consigned to me at the beginning of the year 1815. * * * Accordingly waited, without delay, on Marshal Bertrand, to whom I had the honour of being previously known, and communicated my plan to him. The very same evening I was presented to the Emperor, who acceded to my project, after having made some unimportant modifications. * * * My hastily prepared project consisted of the following particulars:—The Magdalena yacht, under Danish colours, (which was built at Kiel, 1812, to act against the English cruisers in the Baltic,) was to take on board a cargo of brandy, consigned to America. It was to be furnished with two charter-parties, one for Kiel, the other for New York. Five empty casks, lined with mattresses, were placed in the hold, between two rows of hogsheads of brandy, to conceal five persons in case the vessel should be searched. In the cabin, below the English fire-place, there was a trap-door which communicated with the above place in the hold, which was furnished with sufficient provisions for five days. Fresh air was conveyed to the casks, by very carefully concealed pipes, which issued under the beds in the cabin. Thus fitted out, the ship was to proceed to the island of Aix, and there cast anchor among the small vessels which were waiting at that port to put to sea. There the necessary effects for the passengers were to be put on board, twenty-four hours previous to their own embarkation, and when everything was arranged, the yacht was to sail, and proceed from the Perthuis Breton, between the continent and the island, and then to go to the island of Noirmoutier, and thence to Ushant, whence she was to sail for the high seas. By taking this direction it was almost impossible not to succeed, for the English were at that time off the Gironde and the entrance of the Perthuis d'Antioche, that is to say, precisely on the opposite side. This was, in fact, proved in the sequel; for the Magdalena really took that course with perfect safety, only one day before the unhappy embarkation of the Emperor on board the Bellerophon, and did not meet with a single enemy's cruiser on her whole voyage. As soon as the plan, so arranged, had been finally accepted, Marshal Bertrand gave orders to Count Las Cases to hasten everything that was still necessary for its execution. Messrs. Roy, Bré, and Co., of Rochefort, were appointed to load the vessel, and to furnish the necessary papers. I took everything else upon myself; and the better to avoid exciting suspicion, I disguised myself as the captain of a merchantman from the North (*capitaine du Nord*.) The success was complete; for General Becher did not discover that I

elonged to the French navy, till Napoleon went on board the *Bellerophon*, and it was on this occasion that he said to me, 'I am sorry, Captain, that you have so seriously compromised yourself by your zeal; your plan, I must confess, deserved a better fate.' So much activity was manifested in the preparations, that I left Rochefort early on the 6th of July, for Marennes, in order to receive the brandy necessary for the cargo of the *Magdalena*. On the 10th I proceeded to the island of Aix, where I learnt that the Emperor was on board the *Saale*, and that he was wholly abandoned by Captain Philibert, the commander of that frigate; who declared to him, that the presence of an English ship off the entrance of the *Perthuis d'Antioche*, was an insuperable obstacle to his Majesty's departure, as he, Captain Philibert, had the strictest orders not to expose himself and his crew to the danger of an uncertain encounter, in order to secure the personal safety of the Emperor. Captain Cornée, commander of the *Medusa* frigate, behaved in a very different manner. That brave officer offered to the Emperor to take him on board his vessel, and either to secure his safe retreat, or to die with him; adding, that he might indeed be sunk, but that he pledged his word of honour never to surrender. This generous offer had no better fate than mine, as will be seen in the sequel; and the only motive which deterred the Emperor was his repugnance to expose those who followed him to such an uncertain fate. Napoleon hereupon left the *Saale* frigate at nine o'clock, p.m.

"I was summoned the same evening to the Emperor, who received me with great kindness and desired me immediately to embark his effects and those of his suite. I accordingly commenced at ten o'clock, and at midnight all was ready, so that nothing remained to be done except taking the passengers on board. I must here mention a circumstance which had nearly cost me my life. Every point in the island was well guarded, and particularly that part opposite to which the *Magdalena* lay at anchor. I had selected a spot for our embarkation, which was about fifty paces distant from a marine post; and in order to prevent any mistake, I had requested Count Bertrand to give notice to the commander of the post to pay no attention to the noise which he might hear between ten and twelve o'clock that night. Being convinced that we might now commence our operations without being disturbed, we all proceeded to work; but we had scarcely embarked a small part of the luggage, when a fire of musketry was directed at us, which unfortunately took effect, broke the arm of one of my Danes who was standing next me, and riddled our boat like a sieve. I instantly leaped on shore, at the risk of being shot, and hastened to the post, where I soon set matters to rights. Nobody there had received any notice; but the brave soldiers, who heard us speak German, mistook it for English, and fired at us accordingly. A little before midnight I repaired to the Emperor, and informed him that all was ready and the wind favourable. His Majesty replied that it was impossible to depart that night, because he expected King Joseph. 'Go down,' he added, 'and take some supper with Bertrand, he will communicate to you a new project; give him your opinion of it, and then come back to me.' The Emperor manifested great composure, yet he seemed to be thoughtful, and I mention this circumstance only to contradict the publications of the day, which universally affirm that Napoleon was asleep almost the whole time that he was at Rochefort, and was so cast down by his situation, that he was unable to determine on the adoption of any plan. On the contrary, I did not find him in the least cast down, or agitated; he frequently, as usual, had recourse to his snuff-box, and at the same time listened very attentively to all that was said to him; but he appeared to me to look with too much indifference on the tragical complexity of his situation. 'How unfortunate, sire,' said I, 'that you cannot depart to-day. The *Rade des Basques* is free from enemies; the *Perthuis des Bretons* is open: who knows if they will be so tomorrow?' These words were unhappily prophetic. Even on the 12th, the English knew nothing of the Emperor's arrival at Rochefort, which was first made known to them by the visit of the Duke de Savary and Count Las Cases on board the *Bellerophon*; this will indisputably prove that they had remained,

up to that moment, at the entrance of the Gironde and of the *Perthuis d'Antioche*, in order to prevent every attempt to escape, which might be made by the frigates at anchor in the road off the island of Aix. On the same evening, however, that the above-mentioned noblemen communicated the Emperor's arrival, the *Bellerophon* moved to anchor in the *Rade des Basques*, which was unquestionably the proper position for simultaneously guarding both entrances.

"I left the Emperor and went down into the cabin to Count Bertrand, who told me that some young officers, at whose head was one Gentil, a lieutenant in the navy, had come to propose to the Emperor to embark him on board a sloop (*chaloupe pontée*) from Rochelle, and to convey him in it to the entrance of the *Rivière de Bordeaux*, passing the Straits of Monmousson, where an American vessel was at anchor, in which the Emperor could obtain a passage to America, or of which he might take possession, in the event of a refusal. There were in fact several American vessels off Royant, which General L'Allemand visited, and the captains of which had offered their services to his Majesty. As I was well acquainted with the brave young men who had made this offer, I told the marshal that I was convinced Heaven itself pointed out to his Majesty a safe means of escape, but that it must be immediately taken advantage of, since every circumstance appeared to combine to ensure its success. 'What do you mean by this?' inquired the marshal in astonishment. 'I will explain myself,' replied I. 'The two sloops off Rochelle are excellent sailers, better, undoubtedly, than the English cruisers. They must be sent, one through the straits of Monmousson, the other through the *Perthuis d'Antioche*, and persons and effects belonging to the Emperor must be embarked on board both the vessels; but so that the crews themselves may not be aware who is on board the other sloop. Nothing more, I said, would then be necessary, except giving private orders to the commanders of the two light vessels, separately, to put themselves in the way of the English cruisers, to suffer themselves to be chased by them, and to draw them away as far as possible; and that a report should be secretly spread at Rochefort that Napoleon had embarked on board one of these sloops, so that the crew of each sloop might themselves believe that the Emperor was on board the other. As soon as this plan was matured and had been properly spread abroad, the sloops might sail the next evening, while the Emperor would accompany me on the following morning, when he would have two more chances of happily effecting his escape. * * The marshal seemed to be of the same opinion as myself; and as he was anxious to acquaint the Emperor with the proposition without delay, he requested me to accompany him. We found Napoleon resting his elbow on a beautiful vermilion seat, which had been presented to him by his consort Maria Louisa, and which, as his Majesty wished to retain it till the last moment, was almost the only article of furniture which was not yet embarked. The Emperor raised his head, and said with an expression of good humour, 'Eh bien, Bertrand, que vous a dit le Capitaine Besson?' After Bertrand had made him acquainted with all that I had said, the Emperor manifested his entire approbation of my plan, and immediately ordered the remaining effects of his suite, and a number of provisions, to be put on board these sloops, and desired that a report should be circulated that it was his intention to embark on board one of these, and then to despatch both of them shortly before his own departure. He added, 'Je suis à présent décidé à partir avec vous, capitaine, dans la nuit du 13 au 14.' I foresaw, with the deepest regret, that this fresh delay would render all our efforts abortive, and I even ventured to express my apprehensions, but without effect. On the 11th and 12th, the sloops were further fitted out, and early on the 13th, they set sail, with full instructions, as had been agreed upon. This they effected without impediment, although the *Bellerophon*, in consequence of the visit of the Duke de Savary and Count Las Cases, had already taken up her new position in the *Rade des Basques*, on the evening of the 12th. At break of day, on the 13th, M. Marchand came on board, and entrusted to me a leathern belt, filled with gold coin, to meet the Emperor's expenses, and, at the same time, he gave me an order from his Majesty to repair to him forthwith. It appeared to me, that the little gold which the Emperor intended to

take with him, had been divided, and that M. Marchand had consigned a small portion to the care of every individual who was to embark with his Majesty.

"At seven o'clock I repaired to the Emperor, whom I found ready dressed, and pacing up and down in his room; 'Ah vous voilà!' he exclaimed, as I entered, 'Les chaloupes sont parties ce soir donc..... le sort en est jeté.' He then inquired whether I was certain that I was acquainted with the whole coast, while he, at the same time, pointed with his finger to the island of Aix, &c., in the chart of Poitou, which lay upon the table. As I was about to reply M. Marchand entered, and whispered to the Emperor, upon which I was suddenly dismissed. On retiring, I met a person whom I had never seen here before, and who, I afterwards learnt, was King Joseph. The whole day was passed in making every arrangement for our voyage as perfect as possible; and when evening set in, I was informed, that the gentleman whom the Emperor had lately sent to the *Bellerophon* had just returned. I have not the slightest doubt, that it was only on this day, that certain persons, belonging to the suite of Napoleon, under the apprehension that they might be taken prisoners with him, on board my yacht, had definitely influenced him to enter into serious negotiations with Captain Maitland, whose answer had just arrived, but of which, at that time, I had not the slightest suspicion. On the contrary, when his Majesty again summoned me, as soon as it was dark, I experienced the greatest delight, in the anticipation that my wishes were approaching their goal. On entering, I found General Savary, Count Las Cases, Count Montholon, and another person who was a stranger to me, in the saloon. 'Captain,' said the Emperor, addressing me, 'you must immediately return to your yacht, and cause my effects to be disembarked. I sincerely thank you for all your good intentions towards me. Had the object been the deliverance of an oppressed people, as was my intention on quitting the island of Elba, I should not have lost a moment in confiding myself to your care; but as the sole question now hinges upon my personal welfare, I will not expose those who have remained faithful to me and to my interests, to any dangers, which, to say the least, are useless. I have resolved to go to England—and to-morrow I shall embark on board the *Bellerophon*.' Had I been struck to the ground by a flash of lightning from a serene sky, I could not have experienced a more fearful sensation than that which was produced by these last words. I felt the blood forsake my cheeks, the tears gushed from my eyes, and for some moments I had no power of utterance. It was as clear to me as the light of heaven that the Emperor was fearfully mistaken in his chivalrous ideas of the magnanimity of the British government, and a thousand anxious forebodings filled my breast. * * God knows what I might still have added in my despair, had not General Savary, who was in a corner of the saloon, interrupted me with his sonorous voice, and harshly imposed silence. 'Captain,' he exclaimed, 'you take too much upon yourself! Do not entirely forget in whose presence you are!' 'Oh, laissez-le parler,' said the Emperor, with a sorrowful look, which went to my very heart; but I soon perceived, when I had in some measure recovered myself, how useless any further attempt would be. 'Pardon, Sire,' I continued, 'if I have said too much; but I am as completely stunned by your decision, as if I had been struck by a thunderbolt.' * * 'Go, Captain,' said the Emperor, mildly, 'and make yourself easy. When you have finished your business, come again to me.' I did as I was commanded, though in the most desponding spirit, and at nine o'clock in the evening of the 14th of July all was completed, on which I immediately returned to inform the Emperor. I found him alone with M. Marchand, who might well be called Fidelity personified, and whose obligingness to me never varied. * * As soon as the Emperor saw me enter, he came up to me, and said—'Captain, I again thank you: as soon as you have settled everything here, come and join me in England. I shall undoubtedly when I am there,' he added, with a smile, 'still have need of a man of your character.' 'Ah! Sire,' I replied, much affected, 'why dare I not cherish the slightest hope, that a day will ever come, when I may be summoned to obey so flattering a command.' Unable any longer to suppress my feel-

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ings, I was about hastily to retire, when the Emperor made me a sign to stop, and sent Marchand out to fetch Marshal Bertrand; he then selected from among some arms for his private use, which stood in a corner of the room, a valuable double-barrelled gun, which he had long used in the chase, and, presenting it to me, said, with much emotion, '*Je n'ai plus rien d'autre à vous offrir, mon ami, que cette arme. Veuillez l'accepter comme un souvenir de moi.*' This present, which is so invaluable to me, and the inexpressible benign manner in which it was made, induced me, as I was alone with the Emperor, to make, almost involuntarily, a last attempt. I threw myself at his feet, and conjured him with tears, by everything which the most melancholy conviction suggested to me, not to give himself up to the English; for that, as yet, nothing was lost; and I promised to have all his things again on board within two hours, when he might immediately follow, and we might set sail without delay. Nothing was wanting but his decision—his command. Alas! all was in vain. 'Well, sire,' I exclaimed, rising; but the marshal, who had entered meantime, interrupted me: 'Captain, cease your useless endeavours,' he exclaimed, impatiently; 'your zeal is laudable, your conduct is noble, but his Majesty cannot now draw back.' It was, perhaps, so; and I suppressed the words which were still upon my lips. I said: 'Nothing now remains for me, but to take leave of your Majesty; and to depart in the same yacht, sire, which was intended for your Majesty. I shall follow the precise route which you have approved; and time, I fear, will too soon show your Majesty which of the two projects was the safest.' Struck to the heart, I retired and went on board my ship. It was ten o'clock at night; I immediately had the anchor weighed, and sailed with a brisk east wind. I was not in any way molested, and at daybreak reached the entrance of the Perthus Breton, where I mixed with the coasting vessels. It is necessary to observe, that the Emperor did not embark in the *Epervier* till five o'clock in the morning of the 15th, and arrived on board the *Bellerophon* at nine o'clock, A.M. I had therefore long before continued my voyage unobserved in company with the coasting vessels, and it was not till I found myself off the Sables d'Olonnes, that I took leave of my captain, to sail to Ushant and Kiel, through the English Channel, where he arrived safely twenty days afterwards, without having been visited by a single English cruiser, or, as I observed before, being in anywise molested. I then returned with one of the coasting vessels to Rochefort, where I waited on the Marine Prefect to receive his orders. He told me, that, at the desire of the Emperor, he had kept back till the last moment two chests of plate, which he was to deliver to Madame Besson, in case the emperor had sailed with me. As his Majesty, however, had taken an opposite step, he had deemed it his duty to send these chests, with some others which his Majesty had intrusted to him, on board the *Bellerophon*. In fact the sale of these very chests of plate served to supply the Emperor's most urgent wants, at St. Helena; but I myself was very far from having any notion that his Majesty would have carried his attention so far, as to think of the fate of my wife, in case my project had been carried into execution. * * Since that mournful period I have been a wanderer in foreign lands: nor have I ventured to approach the coast of France, except in the year 1826, when his Highness the Viceroy of Egypt sent me to Marseilles, to arm the ships of war which General Livron had caused to be built there for his Highness. My connexion with Egypt takes its date from that time."

The above is an interesting addition to our *Collectanea* about Napoleon.

General Report of the Royal Hospital of Bethlehem for the Year ending the 31st of December, 1844.
Printed for the use of the Governors.

This being the first detailed Statistical Report emanating from the committee appointed by the Governors, we shall lay before our readers a brief analysis of its most important features. It is necessary to premise that from the peculiar character of cases received into this hospital, it is deemed inexpedient, rather than impracticable, to adopt the principle of dispensing wholly with restraint under

all circumstances; yet every opportunity is taken of confining it within the narrowest limits. Personal restraint has been reduced to one-tenth of what it was six years ago; and to one-half during the past year of what it was in 1843. Thus, although coercion is not entirely dispensed with, it will be seen that the number of patients under restraint is so small that this great public hospital may be regarded as one where the experiment of freedom, first introduced in this country on a large scale at Hanwell a few years ago, is given a fair trial.

The number of curable patients admitted during 1844 was, 118 males and 168 females, making a total of 286, and exceeding by 2 the number admitted in 1843. The number discharged cured was 128, consisting of 58 males and 70 females. In 1843 the deaths amounted to 25, in 1844 to 28, the latter however include 1 suicide, and 1 death from small-pox. The comparative smallness of the number cured in 1844 appears to be satisfactorily accounted for by the fact that the number of curable females admitted during the last four months of 1844 exceeded those admitted during the same months in 1843 by nearly 50 per cent., and thus the cures which may be fairly anticipated in many of these cases will range in the lists of next year. The lunatics which entered the hospital in 1844 were more severely afflicted than those received in 1843, and the disease of longer standing, so that taking these circumstances into consideration, the returns afford evidence of the salutary effects produced by soothing treatment.

The Report adverts to the amount of suffering which lunatics generally undergo from those with whom they happen to reside previous to being taken to an asylum, from erroneous notions of the necessity of personal coercion. Instances are constantly occurring of patients being brought for admission "in tight strait waistcoats, and some bound with cords in so severe a manner that their wrists, arms, and legs were bruised and excoriated, but who, having been immediately released on admission to the hospital, ultimately recovered, without being ever again subjected to bodily restraint." One case is so illustrative of this evil that we cannot resist quoting it:—

"A male patient was brought for admission in a very violent and excited state, having, in addition to a strait waistcoat, his arms bound with cords, his wrists secured by a belt, and his legs confined with strong webbing. In extenuation of such severe treatment, his relative who accompanied him assured the steward that this treatment was absolutely necessary, 'as he was very difficult to manage, and that it had even required as many as six men to place him under coercion.' The first thing done on admission was to release the patient from all restraint, and although, as might be expected, he remained for some days in a highly excited state, so as to require the constant watching of one, and sometimes two attendants, no personal coercion was afterwards used during the whole time he remained under treatment. In a few days symptoms of an inflammatory affection of the chest appeared, from the effects of which, combined with great cerebral excitement, he died in a fortnight after admission. A post-mortem examination of the body proved that the breastbone and one rib were fractured; the interior of the chest was also found much affected, in consequence of the irritation which the broken bones produced on the lining membrane, and it can hardly be doubted that these severe injuries occurred in the struggle which took place when so much restraint was imposed."

The following table shows the number and condition of the patients at the end of 1844:—

	In Hospital.	Males.	Females.	Total.
Curables	77	114	191	
Incurables	37	50	87	
Criminals	73	19	92	
	187	183	370	

The average number of patients under restraint in 1839 was 3.53 per cent., in 1840, 3.67 per cent., in 1841, 2.64 per cent., in 1842, 0.81 per cent., in 1843, 0.81 per cent., and in 1844, 3.40 per cent., and the average daily number of persons employed during the past year was 231, consisting of 116 males and 115 females. The occupation of the patients is of so extended and varied a character that all the iron-work, painting, plumbing, glazing, carpentering, and in fact all the work required for the ordinary use of

the establishment is executed by the lunatics, thus combining economy with the most important remedial agents, so useful in alleviating the maladies of the inmates. In confirmation of this may be mentioned an interesting case of a patient, previously an engineering smith, who was in so desponding a state, that it was with great difficulty that he could be prevailed upon to take any exercise. The steward at last induced him to visit the engineer's shop, fixed a piece of iron in a vice, placed a file in the patient's hand, and, holding his arm, began to use it as if at work. The well-known sound and motion roused the attention of the patient, and the next day he voluntarily began to work, and in a few months improved so rapidly, that he was discharged cured, and reinstated in his former employment.

Out of the 286 patients admitted during 1844, only 84 were natives of the metropolis; 173 were from the provinces, 16 from Wales, Scotland, and Ireland, 2 from Poland, 1 from France, and 1 from Jamaica. From the table indicating the business of the lunatics previous to admission, we gather that amongst the males are 2 artists, 1 chemist, 5 clerks, 1 clergyman, 2 officers, 3 students, and 2 schoolmasters, and amongst the females are several dress-makers, gentlewomen, lodging-house keepers, officers' widows, and the wives and daughters of many respectable tradesmen. These are persons with peculiar claims on the princely endowment of the establishment, and it is gratifying to know that the Governors are most desirous to provide this class of patients with comforts suitable to their feelings and former position. The number of married patients admitted during 1844 was 68 males and 82 females, and of single 45 males and 68 females; the number of widowed was 5 males and 18 females. The chief apparent causes of disease amongst the curable patients admitted during 1844 were as follows:—*Moral causes*,—poverty, 18 males, 10 females; love, 14 females; anxiety, 30 males, 26 females; religion, 11 males, 14 females; fright, 2 males, 5 females. *Physical causes*,—intemperance, 10 males, 7 females; epilepsy and nervous affections, 10 males and 22 females; injury of the head, 4 males, 3 females; and hereditary insanity was traced in 9 males and 17 females. The number of criminal lunatics confined on the 1st of January, 1845, amounted to 92, of these 2 males were found guilty of crimes against the state; 52 males and 10 females of crimes against the person; and 19 males and 9 females of crimes against property. The majority of these criminal lunatics have been in confinement nearly ten years, and many for a longer period. This department of the hospital is virtually a government prison, the duties of the officers being confined to the safe custody of the inmates, and the superintendence of the internal economy of the department. The Secretary of State, upon whose warrant alone patients can be either admitted or discharged, is furnished with periodical reports of the state of each lunatic, and it is worthy of remark that he has authorized the erection of workshops, which will be carried into effect this year. The annual cost of maintaining these lunatics amounts to nearly 3,000l., being about 32l. per head.

We observe that the committee appointed to draw up the Report lean strongly in favour of the instruction of the patients; and although they do not suggest the establishment of a school, they recommend that an attempt should be made to instruct some of the patients, the best effects having resulted from schools established in the principal French lunatic asylums. The amusement of the patients is an object of much solicitude to the Governors; a billiard-table, chess, and draughts being granted to the male patients, and the use of a piano to the female. The opening of the new Royal Exchange was considered a proper opportunity to be marked by a party, and the day which brought so much gratification to multitudes elsewhere, did not close without also affording some happy hours to many of the inmates of the hospital.

It may be well here to mention that permission is granted to pupils to learn practically the treatment of insanity in this hospital. On the 8th of July last the court came to a resolution that two pupils be selected, one from the Royal Hospital of St. Bartholomew, and one from the Royal Hospital of St. Thomas, to attend the physicians, and be instructed by them in the treatment of insanity; the term of

attendance to be for six months, at the expiration of which time each pupil will be expected to prepare an essay on the nature and treatment of insanity. Thus there is every reason to hope that a new generation of medical officers will be effectively educated, and that, to use the words of Dr. Conolly, they will establish "the great truth, that the only restraint which is universally to be depended upon, is the uniformly kind and indulgent treatment of those whose malady has reduced them to the feeble and wayward condition of childhood."

The Goldmakers' Village of H. Zschokke. Burns.

ALL Zschokke's writings have been devoted to good social purposes, and the short story before us affords a favourable specimen of his style and spirit. We wish our contending sects would lay aside their doctrinal disputes, and rival the hero of this story in his works of true piety;—cleaning houses, training children, and making something like a human dwelling-place out of a dirty, disorderly, comfortless village, such as we may find many specimens of in England as well as in Germany.

We gave an outline of the story some time since [No. 865], when we noticed the original work; and now that a translation is before us, we may fill it up.

After a long absence, Oswald, a true social reformer, returns to his native village, and finds it in a miserable state; its inhabitants poor, ignorant, reckless,—encumbered with debt and bad habits. In a conversation with the miller, the only decent character left in the place, he examines the causes of this degeneracy:—

"Our clergyman," said the miller, "is an old man, who cares much for his own ease, and performs his duties mechanically, as another man would his day's work; and when he has got through it, gives himself no further trouble about anything. What sin really is, how it may be avoided, in what the Christian virtues consist, how they are to be acquired and exercised, that he never teaches. For years together he never goes into a poor man's house, unless actually sent for; he can give no good advice, no true consolation, for he is not sufficiently acquainted with the real state of families to be able to labour effectually for their improvement in piety and virtue. The clergyman preaches from habit—the people go to church from habit: and when they return home, they resume their usual vice and profligacy from habit. And while their hearts remain unimproved, so do their outward circumstances: and this applies to all, both young and old."

As a first experiment, Oswald addresses the people who, after church, assemble, according to custom, under the old lime-tree. He goes on prosperously while he speaks only of the past prosperity of the village; but when he denounced its present degradation and misery, he received a prophet's reward—a shower of stones and a broken head. Despairing of bending the old trees suddenly, he commences operations upon the saplings, and opens a school. After some persecution, being branded as a heretic, a new-fangled notion-monger, &c., he succeeds, to a considerable extent, in this good endeavour; and the villagers begin to wonder at the man who has tamed their children. His good circumstances, however, and display of comparative wealth, awaken a suspicion that he has been initiated by the gentleman in black into the art and mystery of gold-making. Some come to have private conversations with him, and beg to be initiated into the gold-making craft:—

"For a long time Oswald did not know how to treat such absurd folly; but as the numbers increased that came to see him, and he could not get rid of them by any means, he at last thought of an expedient, and desired each person separately to come to him at twelve o'clock the same night. They began to arrive stealthily, one by one, as he had desired them, soon after the village clock had struck eleven. Oswald conducted every person silently into a dark room. There were two-and-thirty heads of families, and each man was almost frightened out of his wits, when in the dark he touched one of the others, and discovered that there was something alive near him; for no one knew the others were coming. Some shuddered and wiped the perspiration from their brows, whilst many were so alarmed that they would have given the world to run away; but they feared

the evil spirit might do them some mischief if they attempted it, and they trembled for their lives should they offend him. They remained for nearly an hour in perfect silence, and overcame with terror, scarcely daring to breathe. Suddenly the clock struck twelve; with the last stroke the doors were thrown open, and an officer walked into the room dressed in full uniform, a feather in his hat, a sword by his side, and a star upon his breast; he had two lighted tapers in his hands, which he placed upon the table before him. And now, when each person recognized his neighbour, they were thoroughly ashamed of themselves, for they saw plainly that every one had come with the same object. And, when they looked again at the splendid officer, whom they had taken for the evil one in *propria persona*, they were astonished to see it was Oswald himself. But Oswald was very serious, and said, 'Look at me, unhappy men, and learn to know me better. I deal in no forbidden arts. I endeavour to serve my God, but it is you who have fallen off from Him. You have drunk and rioted; you have cursed and sworn; you have robbed and cheated; you have wasted your property, and neglected your wives and children: these are the works of the devil, and it is you who have had dealings with him. It is this which makes you poor and wretched. Honesty is ever the best policy; and the fear of God brings prosperity. I do not wish to be rich, but I am not poor. If you would be like me, you must act as I do.'

So saying, he drew out a heavy purse, and scattered the bright gold pieces it contained upon the table. The peasants stared at this unusual display of riches.

"It is not this gold that gives me happiness," said Oswald, "but it is the knowledge which enables me to earn it, and make a good use of it. You came to me to learn the art of making gold. The art I will teach you is the best kind of knowledge, and worth much more than gold itself. If you once possess it you will have riches also, and without esteeming them too highly. But you cannot obtain this blessing without undergoing a severe trial, and that trial shall last seven years and seven weeks! Whoever sustains it to the end will have secured his happiness for the rest of his life. And I assure you that at the expiration of the time, every one of you will be able to lay more gold upon his table than you see now upon mine."

These instructions, of course, are only rules of industry, prudence, and economy, to which Oswald exhorts his visitors to subscribe; and in the carrying out of which, he afterwards gives them his hearty assistance. His endeavours are aided by the concurrence of a young clergyman of a practical school; and the sequel tells how the Goldmakers' Village became, under Oswald's management, as celebrated for industry, order, and social comfort, as it had been for idleness, disorder, and misery. We recommend the example of Oswald to many of our country squires and clergymen. They cannot employ themselves in a better way.

LIST OF NEW BOOKS.

- Archbold's Justice of the Peace, 3rd edit. 3 vols. 12mo. 3s. 6d.
 Battle Cross, The, a Novel, by Author of 'The Sea Wolf,' 3 vols. post 8vo. 11s. 6d. bds.
 Bible Illustrations, by the Rev. B. H. Draper, 4th edit., revised by John Kitto, editor of the Pictorial Bible, 16mo. 4s. cl.
 Blunt's (Rev. H.) Fourteenth Sermons, Sermon Series, 12mo. 6s. cl.
 Christ our All in All, by the Rev. R. Montgomery, 12mo. us.
 Domestic Management of the Sick Room, 2nd edit., by A. T. Thomson, M.D., post 8vo. 10s. 6d. cl.
 Egypt and Mehemet Ali, by Prince Puckler Muskan, Vols. II. and III. post 8vo. 10s. cl. (Newby's edition.)
 Eucharistia, by Rev. Dr. Holmwood, 4s. 3d. 6d. cl.
 Geijer's History of the Swedes, translated from the Swedish, by J. H. Turner, M.A. Part I. med. 8vo. 2s. 6d. swd. (Whittaker's Pop. Lib.)
 History of Margaret Catchpole, a Suffolk Girl, by the Rev. Richard Cobbold, A.M. with Illustrations, 3 vols. post 8vo. 11s. 6d. cl.
 Le Page's French School Complete, 3 parts in 1 vol. 12mo. 5s. 6d. cl.
 Le Page's French School, Part III. 'The Last Step,' 5th edit. 12mo. 3s. cl.
 Liebig's Letters on Chemistry, First Series, 2nd edit. 6s. 4s. 6d. cl.
 Life in the New World, by Scatteredfield, 8vo. 7s. 6d. cl.
 Lingard's History of England, Vol. X. 8vo. 12s. cl.
 The Scholar Learning to Talk, by the Rev. J. Abbott, 3rd edit. demy 16mo. 1s. 6d. cl.
 Marlborough Dispatches, Vols. I., II., and III. 8vo. 2s. cl.
 McNeill on the Passion Week, 3rd edit. 12mo. 4s. 6d. cl.
 Nelson's (Lord Viscount) Dispatches and Letters, with Notes, by Sir Harris Nicolas, Vol. II. 8vo. 15s. cl.
 Old Forest Ranger, The, by Capt. W. Campbell, 2nd edit. small 4to. 11s. cl. 11s. 4s. mor.
 Old Jolliffe, not a Goblin Story, by the Spirit of a Little Bell awakened by 'The Chimes,' 8vo. 2s. cl.
 Patronage of British Art, an Historical Sketch, by J. Pye, 8vo. 14s. cl.
 Philosophic Theories and Philosophic Experiences, by A. Parish, Small Book on Great Subjects, No. 1. 2nd edit. 12mo. 3s. 6d. cl.
 Philosophy of Art, an Oration on the Relation between the Plastic Arts and Nature, T. W. J. Von Schelling, translated by A. Johnson, post 8vo. 1s. swd.
 Revelations of Russia in 1845, by an English Resident, 2nd edit. 2 vols. 8vo. 11s. 4s. cl.
 Rules for Finding the Stars, by H. W. Jeans, F.R.A.S. 3s. 6d. cl.
 Selwyn's Mini Prime, 11th edit. 2 vols. 8vo. 2s. 10s. bds.

Sherwood's Fairchild Family, Vol. I. 15th edit. 12mo. 5s. cl.
 Steeple Chase Calendar, dedicated, by permission, to the Most Noble the Marquis of Waterford, 12mo. 7s. 6d. cl.
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 Travels in France and Spain, chiefly in the Year 1844, by the Rev. F. Trench, 2 vols. post 8vo. 11s. cl.
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 Works of Jeremy Bentham, new issue, No. 1. demy 8vo. 2s. 6d. swd.
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THE REVEREND SYDNEY SMITH.

The daily papers will have announced to our readers the death of the Rev. Sydney Smith, which took place on Friday the 21st ult., in the 74th year of his age. In nothing was the deceased more remarkable than the absence of all pretension; we may be excused therefore for abstaining from all rhetorical flourish or poetical phrase, in offering a few words on the life and services of such a man—one as nobly simple as he was courageously true.

The events of Mr. Sydney Smith's life were not many. Following a notice given by a contemporary, we may record that he was the son of a gentleman of West-country family, resident at Lydiard, near Taunton; that he was born at Woodford, in Essex, in the year 1768; and educated at Winchester, that he was elected to New College, Oxford, in 1780—that in 1790, he obtained a fellowship there,—and in 1796, the degree of Master of Arts. Mr. Sydney Smith entered upon his clerical duties at Netheravon, near Amesbury, that residence on Salisbury Plain so humorously alluded to in the recent preface to his collected works—where he became tutor to the son of Mr. Hicks Beach, a neighbouring gentleman, about that time member for Cirencester. How his purpose of conducting his pupil to the University of Weimar was defeated owing to the continental troubles of the time—and Edinburgh was resorted to as a place of education more liberal than Oxford or Cambridge, Mr. Sydney Smith has himself pleasantly told us: also how during his five years' residence and service at the Episcopal Chapel there he made an intimate friendship with Lords Brougham and Jeffrey. This union led to the establishment of the *Edinburgh Review*,—which at its commencement Mr. Sydney Smith edited. The world will long look to this as to the opening of an important era in English literary history: for then, so to say, was founded an empire of criticism—wider in its objects, more vigorous in its provisions, more perfect in its administrative machinery, than any of the dynasty which had flourished in the eighteenth century. On the mistakes made at its outset by this new and formidable organ of opinion, it would be ungrateful to dwell when we would record, that the cause of tolerance without licentiousness, and philanthropy without cant, was substantially aided by its exertions and the attention they commanded. If the good done thereby could be apportioned out, a large share would fall to the Rev. Sydney Smith,—perhaps owing to the characteristic, which so eminently distinguished him throughout life, that even when most severe, he never ceased to be genial. Never, probably, indeed, was so large a body of what may be called sarcasmic criticism put forth, in which so small a share of personality or irritability can be detected. The very gift which rendered him engaging as a man, made him formidable as a writer.

Mr. Sydney Smith left Edinburgh for London in 1803, and shortly after married the daughter of Mr. Pylus, the banker. He then commenced the career of a fashionable preacher—but he was of a metal too true, ever to drift into "religious lionism." He subsequently lectured, with great success, at the British Institution on *belles lettres*: thenceforth, with the exception of a few years passed at his living of Froston in Yorkshire, with which he was presented by Lord Erskine, and during which he published 'The Letters of Peter Plymley,' his life was essentially that of a literary Londoner of the highest class; social rather than scholastic. His pen was not idle, it is true—as the upholders of old-established abuses found to their cost; but it became presently evident, that a power also existed, in his conversation, little less redoubtable. Those who are curious in comparing influences, while writing the history of English opinion, will hardly overlook the fact that while Coleridge, by haranguing *ore rolandi*,

was involving great questions in a maze of mighty words and noble ideas, the Laughing Philosopher, by some happy epigrammatic turn, some epithet which reached from the heart of the speaker to the heart of the subject,—some appeal to common sense or benevolence, concise, clear, and convincing—was helping on our social progress as signally as his compeer was assisting in the generation of thought.

We have few more events to record, with regard to Mr. Sydney Smith, save his presentation to the living of Combe Florey, Somersetshire, in 1829, and his nomination to a canonship of St. Paul's in 1831. It is a remarkable circumstance, that we should in the same paper which records the death of Sir Thomas Fowell Buxton, have also to mention that of one who pursued the same objects as the former, by means so totally distinct, and was as unlike the zealous Baronet as a man of kindred opinions and principles could well be. What the one enforced by earnest statement and the cumulation of evidence, the other illustrated by satire and pointed with epigram. There is less evidence of direct action on the life of his generation in the case of Sydney Smith than in that of Fowell Buxton, from the fact of one being a student, the other a member of parliament—one a man of speculation, the other of business. Yet it is very difficult to say what amount of influence a writer like the former may have had on his age. There is no doubt it was very considerable—something, perhaps, between that which he himself asserted and that which his political opponents allowed. His well-known share in the establishment and conduct of the *Edinburgh Review* was itself a large contribution to that opinion which is current philosophy now, though it involved many heresies in the belief of those days: and his celebrated 'Letters of Peter Plymley' did much, in their sparkling logic and playful force, to invade the prejudices which stood like phantoms on the path of concession to the Catholics, and some of which were only to be laid by a witty exorcist like this. The public will long miss the occasional sallies of the brilliant Canon—rarer and more rare of late years—yet still, from time to time, directed against a towering falsehood, or a rampant fraud.

It is not possible for us here to offer a complete enumeration of Mr. Smith's literary productions: among the latest were what may be called his ecclesiastical pamphlets, in which (for once in his career a little angry) he did battle with Lord John Russell; and his more recent protests against railway mismanagements and American "repudiators." Lively as the sensation which each and all of these excited on their appearance, it was doubled by the conversational renown of their author. On this we must dwell for an instant, as not only of its kind eminent:—but the last, we are inclined to fancy, of a similar line of reputations. There will never be any want of talkers to amuse society; but the reign of those who governed it after the fashion of Johnson and Parr, the author of the 'Aids to Reflection,' and the Canon of St. Paul's, seems to have come to an end. To none of his predecessors did Mr. Sydney Smith yield in his intolerance of pretension, in his power of seizing a point or bearing a prejudice or demolishing a fallacy. But his desire for Truth was greater than his desire for Victory. He would never escape from a reason "with a fool-born jest." He was great enough to bear the subject of his wit, when it was most brilliant, being taken away from him, by an explanation however awkwardly tendered, or a fact in mitigation were it only authentic; and none who ever enjoyed his society can have forgotten the amiable readiness he showed to accept courteously the smaller coin which his companions had to offer. It is a rare distinction, that one which ought to be written on his monument, that while he wasted no gift of those so liberally bestowed on him, in ministering to the unworthy pleasures of others, or in promoting his own selfish aggrandizement—as a Wit he was more beloved than feared.

OUR WEEKLY GOSSIP.

The first Soirée for the season of the President of the Royal Society, the Marquis of Northampton, was, as usual, very numerously attended by the Fellows of the Society, by distinguished scientific and literary men, and noblemen and gentlemen the personal friends of the distinguished host. Amongst the many curious and interesting objects on the tables, was

one of Tassie's casts from the Portland Vase,—a portrait, in Mosaic, of George the Fourth, from the picture by Lawrence,—a table, formed of British woods, after having been injected with metal by Mr. Payne's patent process,—some beautiful carved work by Mr. Rogers,—various models,—specimens of tessellated pavement—and a fine one of mechanical sculpture, by Mr. Cheverton.

Our obituary notice for the present week is heavy with a more than ordinary amount of melancholy interest. On the 19th inst. died, at his seat in Norfolk, aged 59, Sir Thomas Fowell Buxton—one who must not be allowed to pass away from amongst the living generations, for whose moral and material advancement he laboured with a singleness of purpose which his political enemies have never questioned, without a word of grateful and reverential regard. For nearly twenty years during which Mr. Buxton sat in Parliament, as member for Weymouth, he took an active and persevering part in all such debates as had for their object to ameliorate the sufferings or enlarge the immunities of his fellow-men; nor were his labours in the cause confined within the walls of St. Stephen's. Questions of prison-discipline amendment, criminal law, the immorality of state lotteries, the abolition of Sutee in our Indian Empire, and of slavery all over the world, found in him an earnest, intelligent and unwearied advocate, from the day when, at thirty years of age, he wrote on the first, till that when failing health warned him of his coming grave. In mere party politics or the common-places of political life, he took no share;—to the passions of party he was an utter stranger. For years, he was considered, in the House of Commons, as the successor of Wilberforce, in the leading of that body who are known as the Philanthropists; and amid the talking birds and singing waters of that bewildering region, he passed steadily on to his own high purposes, unscudged by its temptations and undiverted by its clamours. When, in 1837, Mr. Buxton lost his seat for Weymouth, he retired from Parliamentary life; and thenceforth, confined his efforts mainly to the furtherance of that great object, the destruction of the traffic in slaves, which he had so long defended within its walls. He was, as our readers well know, by his pen and by his influence, the great promoter of the unfortunate Niger Expedition; and though many have found in the calamitous issue of that affair ground for impeaching his wisdom, it has been his good fortune never to have his motives impugned.

We have received the following letter from a Cambridge correspondent who has given us his name, and is therefore entitled to respectful attention:—

I was very sorry to see, that, in the 'Weekly Gossip' of your last number, the proposed dissolution of the Cambridge Camden Society was ascribed in part to the judgment of Sir H. J. Fust, in the matter of the stone altar of the Round Church, which I assure you had nothing whatever to do with the prospects of the Society. I send you a local paper which contains an account (from authority) of the last meeting, with the address of the President, from which you will see the true cause of this unexpected recommendation of its dissolution. You state also, that "there is no intention on the part of the Society, as has been stated, to appeal against Sir Herbert's judgment." I beg to say that the Camden Society has never been in any way committed to this question. The Society recommended the restoration of the Round Church, and voted a sum of money in aid of the subscription for that purpose. A Committee was appointed—not by the Society—consisting of some who were, and some who were not, members of the Camden, to superintend the work; and the whole of the restoration was effected from the plans of Mr. Salvin, the architect. The Society, of course, felt a great interest in the completion of a work which had been undertaken at its suggestion, and carried on in a great measure by the zeal with which many of its members exerted themselves to procure subscriptions; but it was in no other way responsible. The altar and credence table, which have excited so much interest, were presented to the parish by a private individual; and the Society was no party to the cause connected with them, either in the Consistory Court of Ely or that of the Archbishops. I am in a situation to be able to inform you, however, that although not by the Camden Society, an appeal will be prosecuted against the late judgment; and that by the party more intimately concerned, viz. the churchwardens, in behalf of the parish.

I am, Sir, &c.

A Member of the C.C.S.

and an old Subscriber to the *Athenæum*.

The Society, it is here admitted, recommended the restoration—that is to say, the restoration originated with the Society:—we may add, that in its Journal the public were called on to subscribe, and the members solicited like aid in private; the Society voted money from its funds towards defraying the expenses; and its influential members

were members of the Committee which had charge of the restoration. How then can it be said that the Society was in no way morally prejudiced by the decision on the Altar question, because matters had been so managed, that the Committee should have all the weight and authority of the Society, while the Society was kept clear of legal consequences? We gave the very same reasons for the dissolution of the Society as were subsequently assigned by the President; and only added, as among them, the judgment of Sir H. J. Fust; and we are still of opinion that that judgment had its weight—greater, perhaps, out of, than in, the council. However, the only question of interest is this—is it possible to avoid the necessity of such an extreme measure as the dissolution of the Society? Such a hope seems to be spreading amongst the resident members. One writer, (said to be a distinguished member of the University,) amongst the numerous correspondents of the local press, suggests the middle course of changing the name, as well as the constitution, of the Society,—remodelling it after the plan of the Oxford one, for the simple and intelligible purposes of Church Architecture. As a further reason, it is urged that unless a new Society be formed, the valuable collections of books, drawings, models, plans, &c. of the old Society will be dispersed; but if a new Society were formed, there is little doubt, from the well-known liberality of the council and the members of the Society, that they would be glad to transfer this collection to the keeping of the new Society.

Things are not altogether right—and we had foretold as much—in the British Archaeological Association. There is a split in the self-elected Council. Mr. Albert Way has brought a kind of *Pride's Purge* among them; and, supported as he is understood to have been by Mr. Hawkins, of the British Museum, Mr. Blore, the architect, Dr. Bromet, and others in whom the public have confidence,—the Canterbury Mountebanks, as they are called, have been outvoted. Mr. Wright has resigned the editorship of the Journal, and Mr. Pettigrew and Mr. Smith are on the tremble or the move. We are heartily glad of this stir in the council; and may now hope for some good results. The Canterbury affair was really worse than we described it; and as we were likely in September next to have a repetition of the same thing at Winchester, it was high time for the "better spirits" of the council to look ahead, and see that they did not lend their names a second time to the traders associated with them. The two factions are at this moment all energy and expectation. The minority have summoned a special meeting on the 5th; and the cropped-down council is preparing a counter-statement, and biding its time. Our own mind is pretty well made up. The traders must go; we said so from the first, and we emphatically repeat it. We must have no repetition, at Winchester, of the Canterbury cockneysisms of last year. The Association must have what it has all along wanted—a constitution and laws. The body should consist of members who pay a certain annual subscription only—not, as now, of a long list of names, whose only effect upon the Association is that of adding to its printing expenses. The society must be framed anew. Let it enter names and receive subscriptions at once for the current year—frame the fundamental laws of its association—elect a council composed of men of tried and confirmed reputation, and stipulate for a yearly audit and certain yearly retirements. The Treasurer must be a man of business habits, and one who will have the permanent interests of the society at heart. The Secretaries must be disinterested men, of name and standing, willing and able to work—not zealous for the exaltation of themselves or their own special pursuits—men who can write good English, and speak it correctly when it is written. A British Archaeological Association, thus established, will have the fundamental principles of permanent existence in its structure; the study of British Antiquities will become generally useful—will awake a fresh feeling for the subject, discover facts of consequence and moment, and preserve from injury and neglect the interesting antiquities of our island—memorials such as Camden loved—"Remains concerning Britain." It is probable that we shall next week have to report progress.

On the subject of international copyright, we may mention to such of our readers as may have happened

to overlook the fact, that Sir Robert Peel, in the course of the week, stated, in answer to a question from Lord Mahon, that negotiations on this subject had been for some time pending with France, Saxony, and Belgium,—but had not yet arrived at any satisfactory result. Similar arrangements have been subsequently proposed to Prussia; but that State having objected that the law of copyright in this country was defective, the negotiations were suspended for its preliminary amendment. Acts have, accordingly, been passed by Parliament, with that object; and the negotiations with Prussia are again renewed, and likely now to produce a satisfactory arrangement.

The *Augsburg Gazette* speaks of a letter received in Cairo, from Mr. D'Abbadie, in which, according to that paper, the traveller says that he has discovered the source of the White Nile. It appears, however, that Mr. D'Abbadie's letter adds little to what was known before. According to the same Cairo correspondent, Mr. D'Abbadie was endeavouring to ascertain whether there were in the country of the Dokkis a people of dwarfs, with dwarf elephants and horses, as he had been assured;—and failing, to find these, had ascertained, however, the existence of an animal whose parents are the cow and the hippopotamus. Whether Mr. D'Abbadie's correspondent has been hoaxing the *Augsburg Gazette*—or mystifying himself—must be left to the inference of our readers. But we have ourselves letters from the traveller, dated respectively "Kork, liban (Gojam) May 28th,"—"Gondar, September,"—and "Müszáwá, Nov. 1st," of last year: all just received, in one of which he speaks of four specimens of the Dokko nation whom he had seen—"all," he says, "black like negroes, but with a fine facial angle like the Mozambique natives, and rather small (what we call *trapu* in France), but nothing like pigmies," adding "that their forms are the most perfect *mezzo termine* between Ethiopians and Negroes";—and speaks of certain other reported monstrosities which lost their prodigious character as they came under his personal observation—and to which category the asserted progeny of the cow and the river-horse may probably be referred. "Wonders," he says, "cease when viewed closely: the men with dogs' heads, which all Ethiopians believe to exist near Kafia, vanished as I approached the mysterious spot; the Dokko pigmies grew up to the stature of five feet, when the eye and not the ear was called to bear witness." We shall publish Mr. D'Abbadie's letters as soon as we can find room for them.

Mr. Linden has returned to Brussels, from a scientific mission in South America, after an absence of upwards of three years; and M. Émile de Champcois has arrived in Paris, from a scientific mission to Asia Minor, intrusted to him by the Royal School of Mining,—bringing back, it is said, very valuable documents, as the result of his labours.

Mr. Mayer, the artist who illustrated the *Voyage en Islande et au Groenland*, is to make a journey, in the spring, through Denmark and Sweden; for the purpose of completing the series of Scandinavian sites and monuments, publishing, by order of the King, in the "Travels of the Scientific Commission of the North."

The following is a gossiping paragraph from a letter from Rome of the 28th January—"Three competition cartoons are doing here for the June Exhibition, by F., Caunter and Cooke. [The first of these names we are unable to decipher—and regret it the more as the paragraph goes on to speak of him in terms of high commendation.] The first is by far the most promising student here, who is pursuing the right way, and is indefatigable. The second has also good notions, and works manfully. The third I only know as a landscape painter. I suppose you have heard that Camuccini is dead, but may not that all the appointments he held have been given to Agricola; not quite fair this to Mainardi, who has been lately elected by a majority of the British Academy as their teacher, to visit them twice a week, for 100 scudi a year. The minority behaved very ill, and tried to defeat the resolution; but he is now installed, and by his pleasant manners is sure to make his way and do good by his knowledge. Buchner has his hands full with portraits. M. [?] too, is here; he sent a sketch lately to England, in competition for an altar-piece; but has since been engaged on studies and tableaux de genre.

Conway Hart is painting an allegory of Time. Gibson has come back full of England and its hospitalities. It is asserted that the *chefs-d'œuvre* of Cardinal Fesch are really to be sold this Spring, but I doubt it. We are now in the carnival. Rome not full, but the number of gay people greater than last year—including fox-hunters, whist-players, and champaigners—a crowd of young men of whom I know one only who looks at Rome with intelligence and a wish to improve and enlarge his mind. I, however, have good hopes, from various but significant signs, that this hunting mania will wear itself out this winter, and that we shall return to our old intellectual quiet."

Mr. Wedgwood has written to the *Times*, to contradict the statement that the copy of the Barberini Vase made by his ancestor, was not a cast from the original. "Josiah Wedgwood," he says, "states, in his account of the vase and his copy of it, published in 1790, that he had the original lent him, for more than twelve months, by the Duke of Portland; and the casts he took can now be produced."

There is, at length, some visible promise of the long-talked-of fountains in Trafalgar Square; the structures for the jets which are to discharge, and the basins which are to receive, their waters, having arisen bodily in the centres of the reservoirs. These structures have no novelty of design—are of the simplest family of the genus Fountain;—but they are suited to their place, and attract by the beauty of their material. This is a red granite, polished up to the semblance of marble. Each fountain consists of an upper and lower basin—the lower, of course, the larger, to receive the overflow of water from the one above, as it loses its own into the reservoir below. The whole watery movement will thus have the form of a pyramid, with a very broad base; but this common form of the fountain scarcely needed a description. The base and pedestal on which the larger basin rests are both octagonal,—the latter gradually diminishing to the capacious bowl which it holds; and from the centre of this springs a more slender shaft, lifting up the smaller basin to the sun. On four of the sides of the pedestal are sculptured dolphins' heads; in whose open maws appear certain leaden tubes,—just now more conspicuous than ornamental,—but speaking of their future contributions to the stir and life of the design.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Feb. 20.—The Marquis of Northampton, President, in the chair.—A paper, by Mr. Newport, "On the Structure and Development of the Blood Corpuscle in Insects, and its Comparison with that of the higher Animals," was read. The object of this communication was to trace the development of the blood-corpuscle in insects and other invertebrata, to compare it with that of the higher animals, and to show that in mode of development and function it is analogous to the secreting cells of glands. He first shows that the true form of the corpuscle in insects has heretofore been imperfectly ascertained, having been variously described by Carns, Spence, Wagner, Bowerbank, Edwards, Baly, and others, and that it has been correctly indicated only by Mr. Bowerbank. The author regards the blood corpuscle of the invertebrata as existing in four stages; first the *molecule*, analogous perhaps to the molecules of the chyle of vertebrata; secondly, the *oat-shaped* or nucleated body, analogous to the true chyle corpuscle of vertebrata; thirdly, the *spherule* or nucleolus; and lastly, the *disc*, which exists only in some of the articula, and is analogous to the red blood corpuscles of vertebrata. These forms are traced from a period when the corpuscle is exceedingly minute, when no perceptible nucleus can be detected within it, to that of its full development, when the nucleus is a large compound body, formed of a multitude of nucleoli. The corpuscle then bursts, and together with most of the nucleoli, becomes dissolved in the fluid part of the blood, the central nucleoli alone appearing to constitute the spherules, which, in lepidopterous insects, are further developed into discs. He shows also that the blood corpuscle has important functions in the animal economy, and seems to be the elaborator of the fluid part of the blood. Nearly the whole of the oat-shaped corpuscles of the larva disappear during the pupa

state of the lepidopterous insect, when the changes and development of new structures in the body are going on most actively; and that very many of these corpuscles which still exist in the blood until the perfect insect leaves the pupa state, are burst together with their nucleoli, in the circulatory passages of the wings, and thus become the immediate source of nutrition in the formation and consolidation of structure during the rapid expansion and completion of those organs. These facts he regards as supplying proofs, that have heretofore been wanting, of the correctness of the opinion of those who regard the blood corpuscle as analogous in function to the secreting cells of glands.

GEOGRAPHICAL SOCIETY.—Feb. 24.—R. I. Murchison, Esq., President in the chair.—Two new members were elected, and a third donation of 50l. from James Alexander, Esq., announced.

The first paper read, was an extract from a letter from Mr. H. Stuart Russell, dated Cecil Plains, Condamine River, Darling Downs, Australia, 24th of April, 1843. It appears that Mr. Russell, straitened in his sheep-runs by the encroachments of other settlers, left the matter to be adjusted by the commissioners, and started in search of another run. He took with him a black boy and a man, named William Orton, who having been in the bush nine years, besides being a very intelligent man and a good shot, was an invaluable companion. They had two rifles and plenty of ammunition, and three fresh horses. They first made Wide Bay, leaving which, they took a north-west direction, passing through a country whose gloom and horror cannot be described. After being out a month, their provisions were exhausted, and they had to depend entirely upon their rifles. At length they came into a more open country, and saw mountains before them, which they felt assured must throw off water,—and so it turned out, for they came upon the banks of a noble river running to the northward. "This," says Mr. Russell, "I suppose to be the Boyne, which the charts lay down as running into the sea in latitude 24° 30' south. (The charts here alluded to must be colonial, as we have no knowledge of any river called the Boyne on our maps and charts.) The stream presented one of the finest bodies of fresh water I have seen in the country, and though I had no opportunity of trying its depth, I should say, from its appearance, that it is navigable. We saw lying before us a fine open country, but were not in a state to explore further, and quite unable to cope with any strong party of the villainous Murray blacks, had we fallen in with them." Thus far successful, Mr. Russell returned, and, from the perfect knowledge possessed by Orton of the lay of the country, arrived straight within a few miles of a station on the Downs. The paper described the nature of the country passed over, and related an adventure with a party of free blacks,—by which it appears that they are cowardly when boldly faced.

The next paper read, was an extract of a communication from Mr. Duncan, dated Annamaboe, 7th of December, 1844. Mr. Duncan, it may be remembered, was master-at-arms on board Capt. Trotter's vessel in the Niger Expedition. He sailed from Portsmouth last summer in the *Cygnets*, and landed at Cape Coast, not far from Annamaboe, whence his letter is dated. He states that his health is excellent, notwithstanding the fatigue he undergoes, and the great heats to which he is exposed. Mr. Duncan's intention is to proceed first to the Kong Mountains; but the unsettled state of the Ashantee country has hitherto prevented his proceeding to Coomassie. He, however, expresses his determination to proceed, by making a large canoe and ascending the Volta. "This river," says Mr. Duncan, "is of much more importance than is generally supposed; it is only known at its embouchure, but might, if properly surveyed, prove of great advantage to the mercantile world. On the 1st of December, Mr. Duncan started upon a short trip into the interior, accompanied by Mr. Cobold and Mr. S. Brew, the former an English, the latter a native merchant. At a small town, one mile east from Annamaboe, the travellers were graciously received by the king. Proceeding on their road among rocks and bushes, and paths so narrow as to admit only one foot at a time, they reached the beach, travelling on the loose sand of which, under a heat of 115° Fahr. was very fatiguing. Leaving this beach, and striking

inward, they came to the Dutch town of "Small Cramantine," of considerable size, and formerly a place of great trade, having the remains of the Dutch fort still standing with one battery in good condition. The situation of this fort is better than that of either Cape-Coast or Annamaboe, and if in proper condition would be impregnable against any attack from the natives, however numerous. The streets of the town are narrow, rocky, and very difficult of passage. Passing the town and fort, the path again goes down to the beach; after which a hill to the left is ascended, being 300 feet high, with a large town on the summit, also called "Cramantine." Of this town, its inhabitants, and their superstitions, and the travellers' adventures therein, a description is given. About five miles further, the town of Curo or Salt-pond, was reached,—so named from a salt lake which divides the town. The people were very obliging and hospitable. Previous to the destruction of the place by the Ashantees, it carried on a great trade in salt; procured from the spontaneous evaporation of the lake. After being refreshed, the travellers again started on their way for the river Amissa. They crossed the river Amissa, and entered the town of the same name. The king received them very kindly. The paper also describes this place and its people. Leaving it, Mr. Duncan proceeded to Arsafah, crossing, to reach it, another arm of the Amissa. This was Mr. Duncan's farthest in this little trip,—and whence he returned to Annamaboe. A serious affair had occurred at Danish Aera,—which ended in the massacre of many of the inhabitants, and the subsequent revenge inflicted by the townspeople, who brought in thirty heads, among which was that of the native chief, the aggressor.—Mr. Duncan being summoned to hear the reply of the King of Ashantee respecting his journey to the Kong Mountains, learned that the King would be happy to see him, but could not permit him to proceed beyond Coomassie. He is, however, resolved on carrying out his plan. He states, incidentally, that the *Prometheus* has captured two very fine slaves; and that within the last two months, the *Penelope* has also taken two of five which she had in sight at the same time—the other three having escaped.

The last paper read was a communication, by Prof. Henry Malden, 'On the Comparative Geography of the Lower Course of the Borysthènes and adjacent country.' It seems difficult to reconcile the statements of Herodotus with the existing state of the river and country; but we cannot abridge a discussion of this nature so as to make it intelligible.

GEOLOGICAL SOCIETY.—Feb. 26.—The President, Mr. Horner, in the chair.—1. A paper was read by Mr. Lyell, 'On the Miocene Tertiary Strata of Maryland and Virginia, and North and South Carolina.' These rocks of the middle tertiary period are chiefly exhibited between the hill country and the Atlantic—and form a band of low and nearly level country, nearly 150 miles wide, and not 100 feet high. They are assumed to belong to this period, because they are seen resting on the Eocene deposits, and exhibit about the same proportion of recent species. The United States Miocene beds consist chiefly of incoherent sand and clay, and the sandy beds, otherwise barren, have often been fertilized by the use of shell marl. In the suburbs of Richmond, Virginia, there is, however, a remarkable bed of siliceous sand, derived from the cases of infusorial animalcules.—The paper was accompanied by comparative tables and lists of the fossils.

2. A paper, also by Mr. Lyell, 'On the White Limestone and other Eocene Tertiary formations of Virginia, South Carolina, and Georgia.' The Eocene beds extend chiefly to the south of the Miocenes described in the foregoing paper, and are very widely spread in the Southern States on the shores of the Atlantic. The mineral character of the beds in the north is so like that of the cretaceous series, that were it not for the fossils they might readily be mistaken; but towards the south a new mineral type is put on, and the rocks consist of highly calcareous white marl and white limestone. In point of fact, there seems to be as great a chasm between the cretaceous rocks and the tertiaries in America as in Europe.—A second part of Mr. Lyell's paper gave an account of a series of rocks, called in America the Burr-stone, a siliceous rock, containing fossil sponges, and belonging, it would seem, to the upper division of the Eocene period.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 22.—George Smith, Esq., V.P., in the chair.—Mr. B. H. Galland was elected an associate. The Council reported to the meeting on the essays offered in competition for the medal of the Institute during the past year,—and recommended that it should be awarded to one of the three submitted on the subject of the properties and uses of slate as a building material. Of one of these essays, the Council had to observe that it was a very gross attempt to impose upon the Institute; being copied, with some omissions and transpositions, nearly word for word from an Encyclopedia. The essay recommended by the Council having been read, and their recommendation confirmed by the meeting, Mr. P. Nicholl, a student of the Institute, was summoned as the successful candidate.

Mr. M. Habershon, architect, submitted to the inspection of the meeting two marble capitals and a base, discovered in digging for the foundations of the new church building at Jerusalem. Mr. Scoles was of opinion that one of the capitals, of the Doric order, was of a period about the Christian era, since it closely resembled the capitals of a tomb in the valley of Jehoshaphat, to which on a former occasion he had found reason to assign that date. The foliage on the other capital indicated a very low style—perhaps Byzantine. The Honorary Secretary observed, with reference to what had passed at a former meeting, that he had since had an opportunity of examining more carefully some of the architectural fragments of the Greek tomb at Xanthus restored by Mr. R. Hawkins; and thought it right to take the first opportunity of stating, that in the introduction of dentils in the cornice of that building, Mr. Hawkins was undoubtedly correct.

ROYAL INSTITUTION.—Feb. 21.—W. R. Hamilton, V.P. and Treas., in the chair.—Mr. Griffiths gave a communication on the Chemistry of Prussic Acid. After exhibiting cyanogen, and describing its combinations with the metals, especially gold, silver, potassium, and iron, Mr. Griffiths formed prussic (or hydrocyanic) acid, the subject of his communication, by two of the well-known processes (viz. by the action of hydrochloric acid or bichlorure of mercury, and by that of sulphuric acid or ferrocyanide of potassium). By means of the first of these processes he obtained a small quantity of this most poisonous substance, so as to exhibit it in its pure state. Mr. Griffiths concluded by adverting to the importance of those who have to seek for the presence of this poison in any judicial inquiry recollecting that its elements exist in all the fluids of the human body,—that there was therefore always the danger of the experimenter mistaking that which he produced by the details of his own analysis for what was introduced into the system for a criminal purpose.

DECORATIVE ART SOCIETY.—Feb. 26.—A paper was read by Mr. Crabb, V.P., upon 'the Interior Decorations of the celebrated Collegiate Chapel of St. Stephen, as finished by Edward III. in his Palace of Westminster, A.D. 1348.' The information contained in this paper was derived from Mr. Crabb's acquaintance with the original painting, and with Mr. Lee, who for twenty-five years was the officer in trust of the building that had formed the ancient palace. In 1800 the Act of Union rendered it necessary to provide accommodation for the Irish members, and in taking down the wainscoting it was discovered that the walls of the House of Commons were covered with paintings and gilding. Copies of those at the east end were taken and published by Mr. Smith, in 1807, as also by the Antiquarian Society. Extensive discoveries were subsequently made, and Mr. Lee eventually obtained sufficient information to trace out the original plan of the painted decorations which had adorned this chapel, and to restore them in a miniature series of water-colour drawings. Mr. Crabb described the localities of the ancient palace, the decorations of various apartments, particularly the chamber of the Holy Cross, built by Henry III. and adorned with historical paintings, and which continued to be used as a council-room to the time of Queen Elizabeth; also many precepts of this king. In one, he directs "that a list or border shall be made, well painted with images of our Lord, and Angels with incense pots scattered over the border, also the four Evange-

lists." Another was thought to justify the inference that the paintings ordered to be done in a certain low chamber in the King's garden were intended to be representations of the siege of Antioch, taken by the Christians in the first crusade, 1098, as a book in French on that subject is ordered by a former mandate to be delivered to "Henry the keeper of the wardrobe, for the Queen's use." The ceiling of the painted chamber of St. Edward's was flat, and curiously designed with scroll work and the heads of the Prophets, and the seraphim with seven wings, from Isaiah. The walls had been painted with subjects, part of which were battle pieces, taken from the two Books of Maccabees; these were certainly as old as 1322, probably older, for in a MS. of Simon Simson and Hugo the Illuminator, in the year 1322, preserved in the library of Benett College, (C.C.C.) Cambridge, there is the following passage:—"At the other end of the city (London) is a monastery of Black Monks, named Westminster, in which all the Kings of England lie buried, and immediately joined is that most famous palace of the king in which is that well-known chamber on whose walls all the histories of the wars of the whole Bible are painted beyond description, and with most complete and perfect inscriptions in French, to the great admiration of all beholders, and with the greatest regal magnificence." Many other records exist where the name of Master William the painter, a monk of Westminster and of Florence, is mentioned, and thus we know he was an Italian. Henry III. was an admirer and encourager of the Fine Arts, and by the Exchequer Mandates we obtain an insight into the nature of the painted decorations in use at this early period, and by the enumeration of the items in the Exchequer Rolls of Edward I. relative to the first chapel of St. Stephen, such as white lead, red lead, vermilion, azure, gold and silver, oils and varnishes, we have further proof that oil painting was in use as early as the thirteenth century. Mr. Crabb then proceeded to mention, that in conformity with the ancient custom of attaching a chapel to every residence of importance, the first chapel for the use of the palace of Westminster was founded by Stephen, A.D. 1150. And upon Edward III. and his Queen Philippa's return from their conquests in France, they determined to rebuild the chapel with the utmost magnificence in a style that should surpass whatever had been previously attempted in any land. The principle of design upon which the arrangements and decorations of the chapel were made, was explained—with observations upon the richness of dress at the period, and the interest attached to these peculiarly illuminated edifices, raised at a time when the Arts, struggling for existence, yet appear to have held no inconsiderable power over the warlike taste of the period. Bearing in mind this feeling for magnificent effect, we can easily understand the desire for its extension to buildings and architectural embellishments by an assimilating sumptuousness of style in coloured decorations—and much more easily the plan of the design adopted for his Chapel Royal, produced on the principle, that no work of beauty "should be void of signification," the architectural design would be formed in conjunction with the sculptured and pictorial embellishments. The chapel consisted of a nave without aisles, the roof rising to a very high pitch, the five windows on each side were remarkable enlarged by deep splayings, and thus a striking and peculiar effect was obtained. The piers narrowed, richly painted, and relieved by grey porbeck marble shafts, embellished with thousands of gilt paterae, continued one successive, varied, but unbroken effect of magnificence along the whole side, again carried upwards by the coloured and gilded cornice and timber roof. In the piers it was proposed to place the statues of our kings from the Norman Conquest down to Edward III. Upon the walls, under a superb canopy of open tracery and slender clustered columns, were painted figures of angels, each bearing a mantle, emblazoned, and of different colours, being the armorial bearings of noble contributors, and the Holy Knights, to whose honourable keeping the edifice was particularly intrusted: at the east end upon each side of the altar were to be introduced the king and his family kneeling; and upon the walls themselves, together with the windows, were to be depicted the history of the Bible, all the leading events from the Creation to the death

of the Apostles. The quarterings of the French Arms and English Lions were to be freely introduced, as also the Fleur-de-Lis and French Lily, as marks of Edward's supremacy. Thus the general notion will be understood as one to create an apartment of magnificent size, adorn it with a picturesque roof, rich architecture, elaborately sculptured, and to fill the walls and windows with a connected series of historical paintings of our faith, and the minor portions with single figures, emblematry, gilded and painted tracery work. The habiliments of the priests were also provided, and of the richest materials, and others for the Court to wear during mass. The paintings were peculiarly treated, and the most careful finish pervaded the whole.

The chapel was suppressed and its wealth transferred by Henry VIII. Mr. Crabb traced its history down to 1800, giving the authorities upon which his descriptions were founded, and quoting the existing Exchequer Rolls relating to its first erection and subsequent repairs by different kings. And he concluded by saying, 'That magnificent example of Italian ecclesiastical decorative Art, I recently had the pleasure of bringing before you, should not be forgotten on the present occasion. The rebuilding of St. Stephen's resulted from a vow made by Edward and his queen during the French wars, and was finished in eighteen years—1348. The Certosa of Pavia, whose sumptuous decorations were continued with equal taste, spirit, and expense, during three centuries, and form a perfect chain and example of the Fine Arts in Lombardy, was commenced A.D. 1396. Those who are disposed to pursue for themselves the inquiries which were thus hinted at, will discover the close connexion of the fundamental principles of design exhibited in each building with its peculiar purpose. The chapel of St. Stephen, intended for a sumptuous temple, fit for princes to worship in, was a space uninterrupted by pillars of rich and elegant Gothic architecture,—every ingenuity being used to increase richness by the aid of an unusual breadth of light, gilding, and colour. Its roof, pavement, walls, and windows, combined to produce an apartment suitable for the chapel of a royal palace, and the most magnificent which the arts of the era could produce. The church of the Certosa was later. Art was then advancing with giant strides towards the age whose illustrious men yet continue to shed an undiminished lustre over their country. This building was for a different purpose. The interior, with all its profusion of rich expenditure, was to impress the spectator by its solemnity: it massive columns, wide-spread arches, subdued light, quietly illuminating the lengthy vista of marble walls, and rendering dimly visible the sparkling of gilded stars from its deep azure-coloured vaults,—with ideas of the infinite and the sublime; and, by the beauty of its details and their harmonious effect, to soothe the turbulent and stormy passions.' Mr. Crabb concluded by observing 'It may not be exactly within my province to notice, but there does appear something greatly to be admired in the idea of a Temple of Worship exhibiting the perfect production of every ingenious Art which the bounty of the Creator has pleased to bestow upon Man. A religion, thus exhibiting in its churches a combination of studied magnificent effect as a whole, and an endless application of the highest excellencies in the detail, must be allowed to speak an intelligent language plainly indicative to the general people of that perfection required in the Worshipper. Let no labour or expense be thought too great which will contribute to the honour and embellishment of the House of Prayer, was the precept of those Men whose works we have this evening been considering.'

MEETINGS FOR THE ENSUING WEEK.

- SAT.** Asiatic Society, 2, P.M.
Medico-Chirurgical Society, 3.—Anniversary.
MON. Entomological Society, 8.
— Royal Academy.—Sculpture.
— Chemical Society, 8.
TUES. Horticultural Society, 3.
— Civil Engineers, 8.
— Linnean Society, 4.
WED. Society of Arts, 8.—On the Construction of Models for an Ethnographical Museum, by Mr. Dalton; after which General Meeting.
THURS. Royal Society, half-past 8.
— Society of Antiquaries, 8.
— Royal Academy.—Painting.
FRI. Royal Institution, half-past 8.—Mr. Goodby 'On the Nature and Action of Preserving Fluids as applied to Animal Structures,' accompanied by Zoological specimens.
— Botanical Society, 8.

FINE ARTS.

SACRED AND LEGENDARY ART.

BY MRS. JAMESON.

VIII.—The Four Doctors—continued.

WE can hardly imagine a greater contrast than between the stern, enthusiastic, dreaming ascetic, Jerome, and the statesman-like, practical, somewhat despotic AMBROSE. This extraordinary man, in whose person the priestly character assumed an importance and dignity till then unknown, was the son of a prefect of Gaul, bearing the same name, and was born at Treves, in the year 340. It is said, that when an infant in the cradle, a swarm of bees alighted on his mouth, without injuring him; the same story was told of Plato and of Archilochus, and considered prophetic of future eloquence: it is from this circumstance that St. Ambrose is represented with the bee-hive near him.

Young Ambrose, after pursuing his studies at Rome with success, was appointed prefect of Æmilia and Liguria (Piedmont and Genoa), and took up his residence at Milan. Shortly afterwards the Bishop of Milan died, and the succession was hotly disputed between the Catholics and the Arians. Ambrose appeared in his character of prefect, to allay the tumult; he harangued the people with such persuasive eloquence that they were hushed into respectful silence, and in the midst a child's voice was heard to exclaim, "Ambrose shall be bishop!" The multitude took up the cry as though it had been a voice from heaven, and compelled him to assume the sacred office. He attempted to avoid the honour thus laid upon him by flight, by entreaties—pleading that though a professed Christian, he had never been baptized: in vain!—the command of the Emperor enforced the wishes of the people, and Ambrose, being baptized, was, within eight days afterwards, consecrated Bishop of Milan. He has since been regarded as the patron saint of that city. He began by distributing all his worldly goods to the poor; he then set himself to study the sacred writings, and to render himself in all respects worthy of his high dignity. "The Old and the New Testament," says Mr. Milman, "met in the person of Ambrose; the implacable hostility to Idolatry, the abhorrence of every deviation from the established formulæ of belief. The wise and courageous benevolence, the generous and unselfish devotion to the great interests of humanity."

Two things were especially remarkable in the life and character of St. Ambrose,—the first was the enthusiasm with which he advocated celibacy in both sexes: on this topic, as we are assured, he was so persuasive, that mothers shut up their daughters lest they should be seduced by their eloquent bishop into vows of chastity. The other was his determination to set the ecclesiastical above the sovereign or civil power: this principle, so abused in later times, was in the days of Ambrose the assertion of the might of Christianity, of mercy, of justice, of freedom, over heathenism, tyranny, cruelty, slavery. The dignity with which he refused to hold any communication with the Emperor Maximus, because he was stained with the blood of Gratian, and his resolute opposition to the Empress Justina, who interfered with his sacerdotal privileges, were two instances of this spirit: but the most celebrated incident of his life is his conduct with regard to the Emperor Theodosius, the last great emperor of Rome;—a man of an iron will, a despot, and a warrior: that he should bend in trembling submission before an unarmed priest and shrink before his rebuke, filled the whole world with an awful idea of the supremacy of the Church, and prepared the way for the Hildebrands, the Perettis, the Caraffas of later times. But with Ambrose this assumption of moral power, this high prerogative of the priesthood was hitherto without precedent, and in this, its first application, it certainly commands our respect, our admiration, and our sympathy.

Theodosius, with all his great qualities, was subject to fits of violent passion. A sedition, or rather a popular affray, had taken place in Thessalonica; one of his officers was ill treated, and some lives lost. Theodosius, in the first moment of indignation, ordered an indiscriminate massacre of the inhabitants, and seven thousand human beings, men, women and children, were sacrificed. The conduct of Ambrose on this occasion was worthy of a Christian prelate; he retired from the presence of the Emperor, and wrote

to him a letter in which, in the name of Christ, of his Church, and of all the bishops over whom he had any influence, he denounced this inhuman act with the strongest expressions of abhorrence, and refused to allow the sovereign, thus stained with innocent blood, to participate in the sacraments of the church—in short, excommunicated him. In vain the Emperor threatened, supplicated; in vain he appeared with all his imperial state before the doors of the cathedral of Milan, and commanded and entreated entrance. The doors were closed, and even on Christmas-day, when he again as a suppliant presented himself, Ambrose appeared at the porch, and absolutely forbade his entrance unless he chose to pass into the sanctuary over the dead body of the intrepid bishop. At length, after eight months of interdict, Ambrose consented to relent on two conditions: the first, that the Emperor should publish an edict by which no capital punishment could be adjudged till thirty days after conviction of a crime; the second, that he should perform a public penance. The Emperor submitted, and clothed in sackcloth, grovelling on the earth, with dust and ashes on his head, lay the master of the world before the altar of Christ, because of innocent blood hastily and wrongfully shed. This was a great triumph, and one of incalculable results—some evil, some good. Another incident in the life of St. Ambrose should be recorded to his honour. In his time, "the first blood was judicially shed for religious opinion"—and the first man who suffered for heresy was Priscilian, a noble Spaniard. On this occasion, St. Ambrose and St. Martin, of Tours, raised their protest in the name of Christianity against this dreadful precedent; but the animosity of the Spanish bishops prevailed, and Priscilian was put to death: Ambrose refused to communicate with the few bishops who had countenanced this transaction: the general voice of the Church was against it.

The man who had thus raised himself above all worldly power, was endued by popular enthusiasm with supernatural privileges: he performed cures; he saw visions. At the time of the consecration of the new cathedral at Milan, a miraculous dream revealed to him the martyrdom of two holy men, Gervasius and Protasius, and the place where their bodies reposed. The remains were disinterred, conveyed in solemn procession to the cathedral, and deposited beneath the high altar, and St. Gervasius and St. Protasius became, on the faith of a dream, distinguished saints in the Roman calendar. St. Ambrose was remarkable for the grandeur and magnificence with which he invested the ceremonies of worship; they had never been so imposing. He particularly cultivated music, and introduced from the East the manner of chanting the service, called the Ambrosian chant. He died in 397, in the attitude and the act of prayer.

He had a sister, Marcellina, who devoted herself to a life of pious celibacy, and a brother Satyrus, both of whom have been occasionally introduced into pictures which describe the life of St. Ambrose. These few particulars will suffice for our present theme, and cannot fail to lend an interest to the many representations of this distinguished prelate and teacher, whether we meet with him alone, or grouped with other saints.

Single figures of St. Ambrose are of rare occurrence; but he is very frequently introduced into pictures of the Madonna, in his character of Doctor of the Church. He wears the habit and mitre of a bishop, with a book in one hand and a crozier in the other: the bee-hive behind or at his feet; sometimes instead of the crozier he wields a knotted scourge. The scourge is a received emblem of the chastigation of sin; in the hand of St. Ambrose, it signifies the penance inflicted on the Emperor Theodosius, or, as others interpret it, the expulsion of the Arians from Italy. Various events of the life of St. Ambrose are represented in fresco in the church of St. Ambrogio (Sant Ambrogio Maggiore) at Milan.

The grand scene between Ambrose and the Emperor Theodosius has never been so popular as it deserves to be; considered merely as a subject of painting, it is full of splendid picturesque capabilities—for grouping, colour, contrast, background, all that could be desired. Of the great picture, by Rubens, in the Belvedere in Vienna, there is a fine diminished copy by Van Dyck in our National Gallery. The scene is the porch of the church. The Emperor, surrounded by his guards, stands irresolute and in a

supplicatory attitude on the steps; on the right and above, St. Ambrose is seen, attended by the ministering priests, and stretches out his hand to repel the intruder. There is a print, after Andrea del Sarto, representing Theodosius on his knees before St. Ambrose. In the Louvre, is a small picture, by Subleyras, of the reconciliation of Ambrose and Theodosius.

By Le Sueur, we have 'The Vision of St. Ambrose,' in which St. Paul presents to him the two martyrs St. Gervasi and St. Protasius, painted for the church of St. Gervais, at Paris; and in the Louvre is a large picture by the same painter of St. Gervasi and St. Protasius refusing to worship idols. I suppose it is from the former popularity and riches of the church of St. Gervais, that we find these rather apocryphal saints a favourite subject with the French painters. Poussin, Le Sueur, Champagne, Sebastian Bourdon, have all painted pictures from their acts, on which I shall not dwell at present.

St. AUGUSTINE, the third of the Doctors of the Church, was born at Tagaste, in Numidia, in 354. His father was a heathen; his mother, Monica, a Christian. Endowed with splendid talents, a vivid imagination and strong passions, Augustine passed his restless youth in dissipated pleasures, in desultory studies, changing from one faith to another, dissatisfied with himself and unsettled in mind. His mother, Monica, wept and prayed for him; and in the extremity of her anguish, repaired to the bishop of Carthage. After listening to her sorrows, he dismissed her with these words "Go in peace; the son of so many tears will not perish." Augustine soon afterwards went to Rome, where he gained fame and riches by his eloquence at the bar, but he was still unhappy and restless; nowhere finding peace either in labour or in pleasure. From Rome he went to Milan: there, after listening for some time to the preaching of Ambrose, he was, after many struggles, converted to the faith, and was baptized, in presence of his mother, Monica,* who, having seen all her wishes and prayers fulfilled, died soon afterwards. Augustine, after some time spent in study, was ordained priest, and then Bishop of Hippo, a small town and territory not far from Carthage. Once installed in his bishopric, he ever afterwards refused to leave the flock intrusted to his care, or to accept of any higher dignity. His life was passed in the practice of every virtue: all that he possessed was spent in hospitality and charity, and his time was devoted to the instruction of his flock, either by preaching or writing. In 430, after he had presided over his diocese thirty-five years, the city of Hippo was besieged by the Vandals; in the midst of the horrors that ensued, Augustine refused to leave his people, and died during the siege, being then in his 76th year. It is said that his remains were afterwards removed from Africa to Pavia, by Luitprand, king of the Lombards. His writings in defence of Christianity are numerous and celebrated; and he is regarded as the patron saint of theologians and learned men.

Single figures of St. Augustine are not common. In these, he is sometimes standing in a majestic attitude, wearing the robes and mitre of a bishop: sometimes seated writing; or holding a pen and a book: his emblem is the flaming heart transpierced, to express the ardour of his piety and the poignancy of his repentance; he uses the comparison himself in the ninth book of his Confessions. In pictures of the Madonna, St. Augustine is frequently introduced, and with him, occasionally, his mother Monica; he is in his bishop's robes, she habited in black.

As founder of one of the four great religious communities, St. Augustine is sometimes represented giving the rule to his Order,—a common subject in the houses of the Augustine monks. Dispensing alms is another; but the two favourite subjects are, first, his Baptism at Milan, in presence of his mother, Monica, who is represented kneeling in a black robe and hood, the dress of a widow: and, secondly, a famous Dream or vision, related by himself. He tells us that while busied in writing his Discourse on the Trinity, he wandered along the sea-shore lost in meditation; suddenly he beheld a child who having dug a hole in the sand, appeared to be bringing water from the sea to fill it. Augustine inquired what was the object of

his task; he replied, that he intended to empty into this cavity all the waters of the great deep. "Impossible!" exclaimed Augustine. "Not more impossible," replied the child "than for you to explain the mystery which is the subject of your meditations."

In Garofalo's picture of this subject, now in our National Gallery, Augustine is seated on a rock by the margin of the sea—habited in his episcopal robes—and with his books and writing implements near him;—and while he gazes on the mysterious child, the Virgin appears amid a choir of angels above: behind Augustine stands St. Catherine. Rubens has painted this subject; and Van Dyck, in a large, grand picture in the collection of Lord Methuen, has introduced St. Monica kneeling. Murillo has painted it; Albert Durer designed and engraved it: there is something at once picturesque and mystical in the subject, which has made it a favourite.

Studies from Old English Mansions, &c. Third Series.
By C. J. Richardson, Arch., F.S.A. Folio. M'Lean.

WHEN the Elizabethan style was demanded of our architects, ten years ago, as the most appropriate one for the New Houses of Parliament, not above two or three out of the whole number of competitors even endeavoured to comply with the conditions of the invitation, with regard to the specific architectural character to be observed in the designs. All the rest evaded that injunction by interpreting the term "Elizabethan" so very freely, that its ordinary meaning evaporated altogether. Nor was Mr. Barry himself more strict than others; for, although the style adopted by him is chronologically proximate to Elizabethan, it is altogether distinct from it, being genuine Tudor Gothic, free from taint of the Italian and its orders—the very elements out of which originated our English renaissance or Elizabethan style. That architects should not have cared to encounter the difficulties of this last, on an occasion which required far more than a few scraps and freaks of Elizabethan taste, is not at all surprising. It is not a style to be taken up by every one on the spur of the moment, *pro re nata*, but requires to be treated with true artistic geniality, and with discriminating appreciation of all its imperfections, as well as its intrinsic merits and better peculiarities. Impure, because composed of two opposite styles not sufficiently blended together, and imperfect, because it was allowed to dwindle away again before it had attained full development, and all the varied expression it might have been rendered susceptible of, Elizabethan architecture admits of being treated with freedom, attempered by discretion and sound taste. There is in it a great deal of mere dross, from which it requires to be purified, and a great deal also that is incomplete, and requires to be perfected—much which, though characteristic, is uncouth, and should therefore be polished up into something like elegance. In thus suggesting a process of refining the style, we must not be understood to recommend that of merely stripping away, retrenching, paring down, or omitting; because, although conveniently easy, and on that account perhaps adopted by some modern architects, the latter process is not that of refining, but impoverishing the original style—reducing it to such insipidity, dullness, and tameness, that all character is effaced, or else only so much retained as to show like the fading phantom of a style defunct. So to get rid of those defects in it which call for correction, is nothing less than to get rid of the style itself by getting quite out of it. It was, in fact, the discarding or negative process that led to the extinction of Elizabethan architecture,—all its distinctive traits, and all the features indicative of its English origin, being dropped one by one, until it merged in the Italian. When, therefore, we give it as our opinion that our English renaissance might be taken up again, not for the purpose of adhering to it literally, but of carrying it onwards, we of course do not mean that the onwards should be in the same direction as before, because that would only lead to the same result as before. What we have above suggested points to a very different course—one that should steer clear of the same termination, inasmuch as the object should be to retain, as far as possible, all the varied elements out of which Elizabethan (as it displays itself in the best and most characteristic

examples) is compounded; at the same time endeavouring to reconcile them together in a greater degree than they are found in existing specimens.

Taken as we find it, there is quite enough in the Elizabethan style to justify all the vituperation that has been flung upon it by some, and all the admiration bestowed on it by others; and after such fashion it is that it has hitherto been spoken of—either condemned or extolled in the lump. Those who are offended at its deformities, shut their eyes to its merits; shocked at its defects—more perhaps at its *improprieties* than its real deficiencies—they take no note of its picturesqueness, its variety, its impressiveness, its stateliness. On the other hand, its admirers, who dwell chiefly upon its picturesqueness and " quaintness," seem either unable to discern or determined to overlook the very worst faults in the very worst specimens of it. But we must not expect a critical appreciation of Elizabethan, or indeed of any other style, from those who note only its defects, or those who receive its deformities and caprices as so many beauties.

As to professional writers, they have seldom taken any notice at all of Elizabethan architecture, further than by referring to it, *en passant*, as a transition of the art—a twilight state of it, in which the last fading rays of Gothic were mingled with the dawning glimmerings of Italian; or, throwing all argument into one scale of their balance, they have peremptorily and authoritatively decided that it is altogether naught. "Elizabethan," exclaims Smelfungus, "is neither Gothic nor Italian;" so, as he is perplexed how to dispose of it, how to make it square with settled notions either way, he resorts to the *ergo* it is something altogether hybrid, lawless, capricious, and incapable of being reduced to any rules. It was somewhat after such fashion that the late Mr. Alfred Bartholomew poured out his wrathful vituperations upon Elizabethan architecture. In one respect, indeed, both friends and foes have treated the Elizabethan style pretty much alike, neither the one nor the other having entered into a full and systematic examination of it. From the manner in which it is generally spoken of, it might be supposed that, whether for good or for bad, it was uniformly the same, and invariably presented the same features, which is so very far from being the case, that it would be possible to classify examples of it, according to their respective peculiarities and leading distinctions. Among them all, no one single example can be taken as an ideal of the style, for the most complete will lack some of its characteristics, and the very best present some inferior or discordant features, out of keeping with the general character of the particular design. As yet there is no work which enters into a methodized analysis of the style, exhibiting *seriatim* its elements and component parts, together with their respective varieties; yet a work of the kind might perhaps materially help us towards correcting the style in our imitations of it, by making us acquainted with choicer details and more pleasing features taken from buildings less known, and otherwise perhaps of little importance or interest.

Why we should imitate Elizabethan at all, is a question that perhaps will not be thought to admit of a very favourable or satisfactory reply. Nevertheless, it is not difficult to assign a tolerably fair reason for adopting it as a model, namely, because, of all our older styles, it is the one which most recommends itself for DOMESTIC ARCHITECTURE, and is almost the only one of them which can be accommodated to the requirements of the present day, without disguise or affectation. The Castle style is essentially a military one; nor can anything be more ridiculously fantastic than a modern "castellated" mansion stuck full of sash windows. On the other hand, the Gothic style is, though not exclusively so, chiefly ecclesiastical; nor are even abbeys, conventual or collegiate buildings altogether suitable types for modern residences; and although there are many beautiful examples of purely domestic buildings in the latest Tudor Gothic, it is not easy to apply them successfully at the present day. Now, Elizabethan is decidedly not ecclesiastical, but strictly domestic, and not only domestic, but palatial; not, however, that it is therefore inappropriate for houses upon a moderate scale: and what may tend to recommend it just now (should it not chance to

* On this occasion was composed the hymn called the 'Te Deum,' still in use in our church; St. Ambrose and St. Augustine reciting the verses alternately as they advanced to the altar.

have a quite contrary effect, as with Puseyites and Puginites,) is its being the style of Protestant England. Considerable modifications are, no doubt, required to adapt it to modern ideas of comfort and convenience; but in comparison with the Gothic, it presents few difficulties in that respect—square-headed windows and flat ceilings being natural to it. At the same time, it offers advantages like to the Gothic, in regard to bays and oriels, and allows nearly equal freedom as to introducing windows of various sizes and proportions.

Did we share in the one-sided taste and antipathy of those who would proscribe Elizabethan architecture altogether, as deserving rather of being condemned to oblivion than of being brought forward in any shape for study, we should certainly have to express disapprobation of this new series of Mr. Richardson's; instead of which, we must confess that it has afforded us gratification and instruction. It is of more popular character than its predecessors, inasmuch as the subjects are treated more pictorially, and so as to secure a place for it along with Nash's 'Old English Mansions,' not only in the library, but upon the drawing-room table. Yet, while it serves as a companion to the latter work, it differs from it by giving a greater number of exterior than interior views, and also including several plates of architectural ornaments, furniture, plate, and *bijouterie*. With regard to the buildings here represented, some of which are new to us, we may observe, that they do not all belong to the Elizabethan style—some of them, such as the Old Manor House at Harlaxton, and the house at South Petherton, being of earlier date, and the latter free from any after-touches of Elizabethan. There is also one subject of later date, namely, the garden front of Brympton, equally free from Elizabethanism. This is given as a specimen of Inigo Jones, to whom the design is ascribed; but we cannot help fancying that it is introduced with the silly intention of rendering manifest what sort of purity and simplicity succeeded the "corrupt" Elizabethan style.

BRITISH INSTITUTION. [Concluding Notice.]

WE found, on a third visit, that we had overlooked Mr. Hart's *Native of Salonica* (19), a clever costume half-length, more genially painted than other of Mr. Hart's recent works;—that we had not given credit due to Mr. H. Le Jeune's Millennial composition (35), where the happy ones of the Earth are enjoying repose, "every man under his vine and fig-tree." There is a certain foreign air in this work, which we notice to inquire whether, at last, there is any chance of Intercourse and Travel doing their part in breaking down the wall of prejudice, within which the English Painter has too haughtily circumscribed his sympathies. Then we ought to mention Mr. Cregan's *Boy feeding a Hawk*, if only to point out, once again, how largely British Art is indebted to Irish genius; and to regret that, this year, one of the most attractive exhibitors belonging to the sister country, we mean Mr. Rothwell, has "held his hand." Further, Mr. Alexander Johnston's *Reading* (248) is a picture deserving more than a passing look. So is a *Madonna and Child* (266), by Mr. Hanks;—this, too, displays more than one touch of Munich and Dusseldorf in its spirit, and in its manner. Mr. Egg's *Riddle* (279) is the last *addendum* burdening our conscience; because of the clear exposition of subject it contains, rather than for any particular beauty of countenance, or felicity in painting. The extra cleverness we have more than once noticed in the artist's pictures, which drives him to the verge of affectation, is not wholly misplaced in this last version of *Mysteries of the Sphinx*, homely though it be.

We can now begin with the *South Room*, and Mr. J. B. Smith's *Girl of the Coast* (330), a peasant figure, reminding us of Mr. Poole, ere Mr. Poole's fancy was plague-smitten. Next in order, Mr. Joy's *Lady in a picturesque dress* (364), with a sorrowful countenance borne out by a sorrowful verse in the Catalogue, seems worthy twenty such 'Wreaths' as the one described last week. Mr. Partridge's *Amorino* (370) is a child's head in a large style, richly coloured,—showing in advantageous contrast to some among its neighbour-pictures;—for instance, the *Alice* (373) of Sig. Gambardella. If this gentleman be accepted as a type of modern Italy, the heaviness of hand—

partaking of the nature of feebleness rather than of force—which has possessed the artists of the South is as unaccountable as it is vexatious; no conception of beauty, no marking of expression can stand against it. Sig. Gambardella, too, superadds a peculiarity which is far from agreeable, in the disposition to exaggerate the size of his heads. On the other hand, for care and conscientious finish, he might be with advantage studied and imitated by our young men. Mr. F. C. Turner, in his *Crowning of Henry VII. on Bosworth Field* (394), seems to adopt Mr. Cooper for model, and with less than the average success of imitators. Mr. Danby, in his *Gate of the Harem* (401), already cited as a work giving occasion to much controversy on the day of the private view, is as remarkably—some will say as objectionably—individual. Taking up Sir Roger de Coverley's line of argument, that "much might be said on both sides," while we own that—in a scene like the above, where a mingling of sunset and moon-rise is the effect attempted,—originality is pushed to hazardous lengths, we would ask those ready to decry by wholesale, whether, in considering works of this capricious class, they have been able sufficiently to clear their minds of associations belonging to the more regular schools of Art. What part, for instance, must such trenchant critics take, could one of Paul Brill's magnificent impossibilities be paraded for the first time on the walls of the British Exhibition Room? We know that this Catholic spirit may be abused till it becomes a fanaticism as dangerous as a mystical reverence for antique tradition, or a mechanical adherence to Academic pedantry. Yet it has an occupation and a value, if resorted to soberly. Thus, while we here own the existence of much that is even distressing to the eye in the effect of contrasted light, and the unpleasant heaviness of the tree forms and twilight shadows, we are bound to admit the presence of a gorgeous and fantastic spirit, which grows upon the gazer. The present, however, is as strong an experiment as can be recognized by the widest stretch of sympathy.

Mrs. M'lan's *Highland Refugees* (409), an old man and maiden looking sadly from the coast of France, towards their own land of lochs and heathery hills, has the right feeling in it, though it is but too loosely painted;—Mr. Cawse's introduction of *Grinling Gibbons to King Charles II.* (422), only the right costume. Nothing could be more easy than to define the four *dramatis personæ* of such an interview, the monarch, the patron, the artist, and the bystander. Yet the two last are so confounded, that either might be the carver, whose fortune hung on the interview. Then the masterpiece, which the merry Monarch is brought to admire by Mr. Evelyn, is about as like a real piece of carving as a "hawk to a handsw." In short, a capital subject for a cabinet picture is thrown away. A more frequently-treated incident, and as such offering greater difficulties, has received better justice at the hands of Mr. Frith, which is *Sterne and the Grisette* (442) caught in that memorable interview where a glove played its part, "with a difference," as importantly, as in many an olden court of Chivalry. This, we think, is Mr. Frith's best picture: best, because most natural. The countenances of both purchaser and shopkeeper are brimfull of meaning—the one all sentimental indecision, showing clearly the struggle between Nature and Grace, just as Sterne has described it:—the other with all the pretty "she-would-and-she-would-not" airs of indifference so notably commemorated by the journalist. Few modern faces have been more expressive than hers: and without the slightest touch of that affectation somewhat marring certain *Anne Pages* and *Dolly Vardens* which have owned the same parentage. We shall here speak of one more humorous conversation-piece which adorns the *South Room*, and the like of which we do not remember from the hand of its artist, Mr. Middleton. We mean the *Absent Philosopher* (479): a picture of that often described scene from the life of Sir Isaac Newton, at which that eminent man, in company with the lady of his heart, took her hand and applied it to the whimsical uses of a tobacco-stopper. The looks are capital. The gentleman, by his

—looks commencing with the skies,

is, somehow or other, raised above abject ridicule,—in spite of the absurd action he is about to commit. The Beauty is very beautiful—just amiably conscious, which means the least in life coquettish. The slight smile on her lip, tells us that she will not suffer

cruelly, by the philosophical mistake—that she will make merry over it: while it also hints that, without displeasure, she could have suffered had her hand been more gallantly treated. We must offer a word by way of courtesy to Mr. Clater's *Interior of a Fisherman's Cottage* (492)—another, by way of inquiry, to Mr. T. F. Marshall, whether he has not gratuitously subdued himself to the comparative feebleness of water-colour effects in his otherwise clever *Sir Roger de Coverley* (438) and *Peasants Going to Market* (451)—thirdly, a notice of the *Moment of Repentance* (492) by Mr. Stonhouse: to ask him in all friendliness, whether he has not somewhat too general a craving for odd or extreme effects of light. To this one so generally successful in expression ought to be superior. We recollect his works as paintings on glass, or porcelain, as essays towards outdoing the sun and air of Nature: whereas, the subjects of his predilection eminently demand repose of manner. Charles Lamb's principle of being "modest for a modest man" is applicable, we apprehend, to Art, no less than to commemorative beneficence.

We shall mention two figure pieces of another class—the first, being *Caractacus before Claudius* (445) by Mr. E. B. Morris. Former essays by this artist had promised something of ambition and invention: and the present historical picture does not wholly disappoint expectation, though far below what we hope to see and recognize as "performance." Mr. Morris has a feeling for composition and character: he gives indications, too, of those nobler and more flowing graces, which the taste for domestic and cabinet art has done so much to destroy among us. But there is an incompleteness in the whole work, telling of either opportunities denied, or insufficient study: and the artist will never reach the high ground, whither he would seem to point his course, without an amount of labour of which he, and too few, alas! dream in the present day. The other historical picture is on a simpler subject and a smaller scale; the *Exposition of Moses* (480) by Mr. Marshall Claxton. There is a certain force and decision in this little picture, which—numbered in company with other manifestations in the exhibition—seems most satisfactorily to threaten the Pretty in Art, which has ruled so long. Acquiscent in the fashion followed by Mr. Herbert in his *Woman of Samaria*, exhibited in 1848, Mr. Claxton has not shrunk from a literal nationality of feature in representing the young Jewish mother. This might seem to neutralize the praise we have just given: since, in high scriptural Art, the literal (despite the authority of Sir David Wilkie) is as far from real sublimity as that boudoir grace, the days of whose sovereignty, we rejoice, are numbered. But to set against this mistake, there is a certain nobility of line, largeness of style in drapery, fullness of expression, and skill in general treatment, which justify our admiration.

We are now to speak of the landscapes—beginning with Mr. Creswick's contributions. These are of an excellent variety. It would seem, indeed, as if, since we last met him, his treasury had been enlarged by a foreign ramble; without, however, his taste and feeling for home landscape being impaired. His *Old Mill* (63) is one of those pieces of modern Cyclopean architecture, in some wild, moorland district, which rather appears to have grown up out of the rock, than to have been built with hands. Then his *Recollection of the Alps* (127) and his *Scene near Freyburg in the Black Forest* (310) are in another spirit; the tranquil sublimity of the former is a thing for the mind to repose upon when the hurry of town-life presses upon it wearily. And Mr. Creswick has never been more successful in those scenes of quiet and peculiar English beauty than in his small landscape *The Stepping Stones* (358). Mr. Lee is not so happy as usual this spring—owing, in part, to a narrow choice of subjects. Yet his *Shady Lane, Summer* (202) is deliciously cool: and in his *Showers and Sunshine, Autumn* (234) he gives us an effect of light struggling through the edge of a wood, most truthfully rendered. In a *Study from Nature with Figures* (274), Mr. Lee has attempted a subject yet more difficult; the first "kindling of the leaf" to adopt William Howitt's poetical phrase. This, though literally painted, is not grateful to the eye—a certain brown spottedness resulting, increased by the thinness of the foliage, through which the light streams.

Mr. Linnell's *Wood Scene* (54) is another version of English landscape which never fails to attract many visitors; and, in Mr. Linnell's peculiar manner, is excellent:—faithful in its markings of form, free in touch without slovenliness, and mellow in tone. But we are less satisfied with the artist's taste in selection. The huge leafless tree in the foreground, besides being something harsh and knobbed in its form, not only cuts up the composition disagreeably, but attracts too large a share of notice; and in the distant wood, again, there is a like avoidance of those graces of form, which are producible without affectation or coquetry even among the pollards of a Dutch landscape. Such an assemblage of objects as here occurs, is doubtless to be found again and again in Nature: but the true landscape-painter will, we think, rather prefer those passages and episodes which have more play and variety. Mr. Linnell has another opener landscape (369), the sky of which is somewhat oppressive. We shall here, once again, warn Mr. Bright, *apropos* of his *Water Mill* (124), against one or two favourite effects:—mention as promising, in right of some originality, Mr. Cobbett's *Wood Scene* from 'As You Like It' (428)—and say that we have to credit Mr. Peel and Mr. Soper with indications of characteristic and peculiar talent. It is hard for even charity to avoid specifying certain flagrant outrages on Nature which drove us into the nooks and the corners to search for compensation; but, for this once, we will refrain.

Mr. Stanfield exhibits three pictures—a sketch on the *Lago Maggiore* (4)—another on *The Magra looking towards the Carrara Mountains* (101), and a grand marine landscape on *The Holland diep* (129). In this the main features, cloudy sky and tossing water, are perhaps, a little heavier than Mr. Stanfield's wont: a small fragment of pier and strand cuts off the right-hand corner of the canvas more curiously than effectively: but the details, as usual, are wonderfully painted. Mr. E. W. Cooke is a liberal exhibitor this year, and rarely, if ever, has exhibited more to the purpose, than in his *Shallows of Bergen-op-Zoom* (44), a picture correct to one of the most dreary aspects of Nature, yet singularly attractive. Mr. Robins, also, has a clever *View on the Scheldt* (416), which must not pass unhonoured.

By way of closing our notice with a snatch of southern melody, we have reserved for its last paragraph a word or two on Mr. Hering's *Isola di San Giulio on the Lake Orta* (475), a scene which will tempt the fancy if not the feet of many a summer tourist: so rich and picturesque is it, with its vine-trellised foreground, and its island laden with those romantic-looking Italian buildings, which seen near at hand, lose, alas! so much of their charm. There is a tone at once sunny and delicate in Mr. Hering's work in pleasant harmony with its subject; but some of the architectural lines want revision—a carelessness which in so beautiful a landscape is hardly pardonable.

MUSIC AND THE DRAMA

CONCERTS OF THE WEEK.—This has been a week of many concerts—the time of Lent considered: *Madame Albertazzi* having taken a benefit at the Princess's Theatre, with much tuneful aid—*Mrs. A. Newton* (whom we recollect pleasantly as Miss Ward) and *Mr. Casse* having bidden their friends to Crosby Hall, and engaged the best of the profession to meet them; to say nothing of the third of *Miss Farmer* and *Miss Flower's Soirées*, which is described as having gone off charmingly. *Madame Dulcken* closed her series on Wednesday. The evening began with a presentment of some of M. Schaffner's music; three movements of a Quintett which were anything but satisfactory. On the same evening *Mr. Lucas* produced at his *Soirée* a composition by M. Van Bree, a novelty of higher value—attractive, if not very original; and carefully written. Pleasant as it is to see new names creeping into our concert programmes, we fear, that "never charm nor spell" will keep M. Schaffner's there. At Madame Dulcken's Mr. Beeston made his *début* in the luscious 'O cara immagine' of Mozart. As we have been promised much of this gentleman, and as rising English male talent is scarce, (Sig. Gionesi not forgotten, whom the Italian papers commend) we will wait for a more auspicious opportunity ere discussing Mr. Beeston's merits. *Mlle. Schiöns* sang a Recitative and Aria by Mendelssohn, which *Madame Caradori* used to sing at the Philhar-

monic concerts, but which has been since in good part re-written by the composer. More careful and well-intentioned the young lady could not be, and her voice is a treasure—well worth further polishing. We can but add, that Madame Dulcken herself played Beethoven's Quintett with wind instruments, his noble Sonata with violin in *c* minor, in her best manner, and Mendelssohn's second Concerto. With a little more settlement in her rhythms (whether leaning to the side of *tempo rubato* or metronomic strictness we hardly care—each style of reading having its charm) Madame Dulcken's playing would leave little to desire. As it stands, it is among the best Lady-performance in Europe.

The Fourth *Soirée* of the Society of British Musicians claims notice more especial than flattering: first, for the very bad playing of Beethoven's Quartett in *B* flat; secondly, for the selection of an awkward arrangement of one of Beethoven's instrumental movements, as a vocal duett: the singing of which, moreover, was conformable with the taste in selection. Both the performances above specified must have been stigmatized by "a black mark," if produced at a common school exhibition of the third class of a Conservatory. It is pleasant after the above to praise Mr. C. Horsley's song to some words by Barry Cornwall, 'Dream, baby, dream,' which was beautifully sung by Miss Duval,—this lady being among the English exceptions in the clear and sensible delivery of her text. The song was *encored*. The Romance and Rondo by Mr. Macfarren were, we presume, from a pianoforte trio: the air of the former is flowing—the latter, though well put together, "full of sound and fury." The pianoforte part was cleverly sustained by Mr. Jewson. The other new compositions produced were a Quartett by Mr. Stephens, and a canzonet, 'May-Dew,' by Mr. W. S. Bennett; the words of which were unworthy of the musician's care.

MUSICAL GOSSIP.—Those who love to fish in troubled waters will perceive with amusement that the Edinburgh Professorship of Music is again open to competition. Mr. Pearson, who was, as our musical readers will doubtless remember, so suddenly and strangely elected to the chair, has deferred entering on the duties of his office, until the Senate, weary of the delay, has, it is said by a contemporary, annulled the appointment. An ill fate seems to attend the Reid legacy.

It would seem, by the postponement of the opening of our Italian Opera till this day week, and some omissions in the announcement of the new ballet, that the visit of the Viennese children is not likely to take place. The paternal Austrian Government, it has been said, has issued an edict of recal, moved thereby by some unpleasant occurrences analogous to those which led to the suppression of the infant ballets in the Austrian capital. And the French Minister of the Interior has put forth an ordinance prohibiting henceforth, as penal, any representations of the kind either in Paris or the *départemens*. In the present condition of the world behind the scenes, measures like the above are not only expedient, but urgently required.

Meanwhile the concert season in Paris is raging so furiously, as to give rise to a talk of restrictive measures, for the protection of the theatre-managers, who profess themselves, (and in that play-going world too!) seriously injured by the increase of musical entertainments. A *ukase* (for it appears to us to amount to a piece of Northern despotism) has been put forth to regulate the number of concerts and the price of tickets. It is certain that nothing can be worse than the Parisian system; and it has been with an eye to the degraded state of Music there that we have alike questioned the policy of the monstrous entertainments given by some professors, and the artistic wisdom of those who mix up their professional proceedings with social courtesies. One or two of the tricks *ad captandum* now tried in Paris, are new. *Mlle. Sophie Bohrer*,—a clever pianiste, who has some years since—announces a concert, at the end of which she will offer a catalogue of a hundred pieces of music, and play any four her audience may select! This is carrying "the style conversational" into public intercourse with a vengeance.

One or two opera rumours are worth giving. First, the complete *fiasco* made at Naples by Mercadante's last work, 'Francesco Donato';—secondly, that a *li-*

betto rejected by Donizetti, belonging to the management of the Paris *Académie*, will be intrusted to M. Albert Grisar, the composer of the 'Eau Merveilleuse,' whom we used to know years ago, in the English provinces, as a young Belgian amateur, of high promise;—thirdly, that Donizetti, lured by the promised *honorarium* of thirty thousand roubles, is about to appear at St. Petersburg towards the end of the year, with a new opera of his construction (we can no longer say composition)—fourthly, and lastly, that that most eccentric but fascinating writer, Madame von Arnim, is "about" an opera book, to be called, characteristically enough, 'The Revolutionists.'

PRINCESS'S THEATRE.—Among the *desiderata* of the modern stage, the most urgent has long been a great actress—one capable of sustaining the gorgeous majesty of the tragic muse. Coarseness or feebleness of execution has marred the efforts, with one or two exceptions, of the best candidates for the vacant throne; and even if they be admitted as proficient in the last graces of histrionic art, the increasing number of theatres, and the consequent distribution of talent, demands additional competitors. It was, therefore, with much gratification that we heard that Mr. Macready had discovered, in America, a lady qualified for occupying the high places of the drama. Miss Cushman's appearance in the character of *Blanca*, we have already announced. We have now to do with her performance of *Lady Macbeth*. Here the powers of the actress are tested, as already those of the poet had been, to the utmost. A heroine so sublime and terrible, that the highest intellect and quickest imagination are blended in her character—a character simply but graphically suggested by Hollishead's Chronicle—a woman "very ambitious, burning in unquenchable desire to bear the name of queen;"—but elevated, by poetic genius, into a grandeur not to be excelled. Shakspeare starts in his tragedy from a high point—all is mountain land from the beginning. The regal ambition, the unquenchable desire, is a "foregone conclusion." Long before the action of the play, the lady had proposed to her husband that "suggestion whose horrid image" should afterwards "unfix his hair, and make his scathed heart knock at his ribs against the use of nature;" the "thought, whose murder yet was but fantastical," was familiar to them both, long ere the Weir Sisters had hailed the successful warrior as "king hereafter;" else would it not have so readily occurred to his mind as the only means by which the crown was to be obtained; else upon the receipt of his letter had his "dearest partner of greatness" not at once conceived the design and plan of assassination. From the moment that Miss Cushman entered, we were convinced that she had grasped this leading idea: her reading of the letter was the finest thing we have lately seen upon the stage. No living actress has approached it. The scene with the attendant and her husband, together with the intervening soliloquies, were sustained with equal power: the lines—

Nor Heaven peep through the blanket of the dark,
To cry, Hold! hold!

were given with terrific effect. Her interview with the king was managed with dignity; nor did her temptation of her husband lack proper emphasis. The greatness of these scenes makes it difficult to rise above them. Shakspeare however, has piled alps on alps, and in the mountainous region which he travels, every step we take is an ascending one. 'Tis weary climbing, but the mighty business of the time compels the labour. Miss Cushman sustained it vigorously: she is greater after the murder than before; every word breathed with a separate life; every sentence glowed with accumulated expression; every gesture added to the signification of the text; not only her hand and fingers pointed, but her entire arms were instinct with the meaning of every passage. Perhaps in all this there was an exuberance of power, a plenitude of New-World energy, much of which must be subdued—some of it utterly destroyed—before the actress is consummated. All this is true. Taste may have much to object—may ultimately rescind and repeal much of this abundant action. Let it be so: let all such abatements be made, let all excesses be corrected—what then remains? Power, both mental and physical; and without which there is no art, nor possibility of any; power to conceive and to embody conception; the

matériel which must precede cultivation, and alone gives it value.

From not sufficiently considering this, critics fall into many errors. Mr. Edwin Forrest's acting is consequently liable to much misappreciation. We remember well when this gentleman first appeared, a distinguished actor expressed high expectations from what he had previously witnessed of Mr. Forrest in the United States: "He has," said he, "all the materials of a great actor about him." This was the generous tribute of praise bestowed by a rival artist. What, however, was the decision of the public arbiters of taste? They convicted the new actor of possessing "physical power;" they took him "in the manner." Undoubtedly, Mr. Forrest has great physical power; but does it therefore follow that he has not also mental power? At first, or at last, in all great sensible operations, physical force is needful; without it, execution must fall short of desire—with it, may exceed. Nothing less than the last exponent of mental power: it may, sometimes, appear more like a principal than an agent; but even then, it is a gift which makes him who possesses it a giant among men. We confess that we can admire an exhibition of physical force even for its own sake; but we are not prepared to assert that, in the instance of the actor before us, such force is *not* an exponent of mental power. The attempt to prove any such negative were simply ridiculous. Many of the objections we might take to Mr. Forrest's assumption of the character of *Macbeth* prove, indeed, the contrary. The business, for example, is in great part different from that usually adopted on the English stage; but always has an obvious reason, even when, from its novelty or other cause, it may awhile offend a taste which has been otherwise instructed. Much of the charge has, however, now fallen to the ground; for the actor's former manner has received considerable modification, and become mellowed with experience. He has learned that repose is the final grace of art, and has subdued all natural tendencies to violence, repressing his voice and action, except in the startling crises of the play, where both, without effort, spring forth with crushing effect; not because he is an actor who chooses thus to manifest strength, but because he is a strong man, and has simply liberated his energies. All this is merely a natural advantage—but it is an advantage, and must be reckoned among the natural qualifications of an actor, unless we hold that he is best fitted for the stage for whom nature has done least. There is no art which requires a greater combination of rare qualities, both of mind and person, than the histrionic, when truly, that is, *ideally*, considered. Except upon the occasions already stated, Mr. Forrest's *Macbeth*, as he now performs it, is a calm and stately, almost sculpturesque, piece of acting. In more level and rapid intonations, it is occasionally displeasing—that is, to English ears—from an Americanism of tone and accent, which, from their natural delivery, become distinguishable in such passages. But we must learn to pardon this, as a provincialism; and the actor will meantime learn to correct it, by a longer residence among us.

Of the new business at which we have hinted, there are two pieces of physical effect one of which pleased and the other displeased us. On returning from the murder of Duncan, *Macbeth* stumbles, as it were, upon his lady unaware, and lifts his dagger to stab her, as if she were a stranger, or a spy upon his conduct. The situation was appalling, and admirably executed by both performers. It is natural, as well as effective. But in the instance against which we are about to remonstrate, there is a want of taste and discrimination. In the banquet scene, Mr. Forrest approaches the chair where the ghost of Banquo sits, blindly, and as if thinking of anything but "the graced person" of his invited guest; and then starts away in horror, as if the natural flesh and blood body were actually present. Now this is a false attempt at objectivity—an aim which perhaps the poet has already carried too far, by permitting the ghost to be visible at all, and deprives the scene of its right moral. The ghost of Banquo is but an incarnation of the terrors of *Macbeth's* conscience; because Fleance has fled, his "fit has come again." His mind once disturbed, loses self-control; the slightest trouble affects it, and destroys its balance. The actor should show this, and should intimate the subjective feeling of which

the outward action is merely an index; and should prepare such action by previous intimation. We commend this to Mr. Forrest's consideration; and we hope that, as he must see that from our remarks we mean kindly towards him, he will accept the suggestion in good part, and attempt its adoption.

In conclusion, we must not omit Lady *Macbeth's* somnolent scene. Some critics, affecting nicety where they wanted wisdom, have complained that Shakespeare has introduced this terrible catastrophe too abruptly; that he has neglected to mark the degrees by which Lady *Macbeth's* mind fell into such an abject state. Such persons have never rightly apprehended the symbolic nature of the drama generally. They ought, to be consistent, to require that *Macbeth* should, in a set speech, tell his lady of "the air-drawn dagger;" in order to justify her allusion to it in the banquet scene. Great poets trust their readers' imagination; only little ones dream of exhausting their argument. The amount of action in this tragedy necessitated a typical treatment of the subject. During the whole of the fourth act Lady *Macbeth* never appears—an interval which the reader or spectator readily fills up; and when the guilty woman's actual condition is related by her attendant, it is at once recognized for what might naturally, under the circumstances, have been expected. Miss Cushman acted this incident of horror with fearful energy. We should counsel her to a still slower movement: the impression it is calculated to produce, will be found to correspond to the time which it may reasonably be made to fill.

HAYMARKET THEATRE.—A three-act comedy by Mr. Peake, called 'The Sheriff of the County,' is the production of a school now passing away. Nevertheless it has merits of its own; an outside representation of life, an eccentric portraiture of character, these are its prominent traits. Then for the filling-up, a sterling, but humble style of writing, a moderate infusion of jokes and puns, some sentimentality, but very little reflection; much surface, and no depth. With many things to amuse, therefore, there is nothing to excite or to impel in the present piece: even some exercise of patience is required; we have to wait for the jokes, few of them too being worth waiting for, but those few are capital. If the calling of a guinea-hen, a "one-pound-one" bird be miserably poor, the abrupt question put by a number-history-reading gardener, whether "Jane Shore would be a proper governess in a respectable family," was first-rate. The audience roared, came to a pause, reflected a moment, then roared again. This character, named *Pansy*, was richly enacted by Buckstone. His master *Mr. Hollylodge* (a country gentleman of retired habits) was performed by Farren. Withdrawn by the ambition of his wife (Mrs. Glover) from the care of his avary to undertake the office of Sheriff of the county, his awkwardness and mistakes are ludicrous, and great reason has he to be glad when he finds himself superseded. *Nonpareil* (Mr. Webster), a late Lord-Mayor's footman, engaged for the purpose of drilling *Hollylodge's* rustic servants, was, we lament to say, an abortive attempt at humour, both on the part of author and actor. The other characters are ordinary stage-properties;—but the whole affair is put together with a practised hand, and where this is the case the poorest materials go further than, under other auspices, the very best can be generally made to do.

SADLER'S WELLS.—The restoration to the stage, at this theatre, of Shakespeare's 'Richard the Third,' as distinguished from Cibber's, is an important step in the right direction. The mischief which the stage has done to our national drama, it is high time that the stage should, as far as it may, set about repairing. The differences between the original play and Cibber's corruption, might be serviceably adduced to illustrate the distinction now recognized as existing between the theatrical and dramatic. In the one, all higher qualities are sacrificed for the sake of rapid action and cumulated effect. The Shakspearian drama, on the contrary, moves beneath a weight of thought and circumstance which requires attention; with no solicitude to improve occasion, and insert points for the favourite actor,—whether to catch at popular applause, or to interpret the situation to the popular mind, which is understood to need more exaggeration than befits the severity of high art. We cannot report, that in the tragedy, now performed and restored,

the beautiful and terrible repose of the original is altogether preserved; for there are passages taken from 'Henry VI.,' and other brief soliloquies interpolated, for the purpose of supplementing what the poet thought sufficient as it stood; and this, by way of concession to a modern audience, supposed, as we have said, to require both stimulus and instruction. This, however, is an evil belonging to a state of transition; the time will probably come when nothing will satisfy the cultivated taste but the presentation of the original without abridgment; for the objection to the length of old plays is altogether arbitrary and conventional, and would not be entertained for a moment, if a genuine love of dramatic art existed, such as was felt in the Elizabethan day. Until the arrival, however, of a more enlightened period, credit is due to every theatrical management that volunteers its part towards the purification of the stage; and which, if it does still abridge and interpolate, yet leaves the spirit and general outline of the drama such as it was conceived and executed by the mind that created it. But there can be no doubt, that the admission of anything from 'Henry VI.' into the tragedy of 'Richard III.,' must injuriously disturb the idea intended by Shakespeare in the latter. This consideration it is which stamps with so much impropriety Cibber's introduction of the murder of the king in the Tower. The necessity for such murder had passed away from *Gloster* at the opening of the present play, and the state of mind supposed inconsistent with such gross procedures. The now powerful *Richard* can afford to intrust such business to mercenary agents; reserving himself for more intellectual work. Not by physical violence, but by the force of wit, *Gloster* henceforth operates. Murder has become so familiar a thing to his conscience, that nothing seems more natural to him than its direction. He has, therefore, abundant leisure to indulge his humour, spleen, and sarcasm, just when the fit is on, and to sport with the moods of his own mind and those of others. Mr. Phelps deserves credit for perceiving this, and accordingly presenting, instead of the conventional stage-*Richard*, a novel conception distinguished by ease, quietness, and a sort of jovial abandon. Had no additions been made to the part, this merit would have been still more conspicuous, and we might have witnessed a portrait purely Shakspearian. Let the actor learn, that the poet knows as well when to be silent as when to speak; and thus acquire willingness to sacrifice the theatric to the dramatic. It is, perhaps, too much to ask him to do this all at once; we must be willing to surrender something where we cannot reasonably expect all. One character, however, stands almost untouched—that of *Margaret*. The crimes, the sufferings, the bereavements of long-contending factions, have sublimed her into an image, as it were, of Fate—or at least into a mystery and a symbol, embodying the spirit of the fearful strife, with whose life-fearful issues the tragedy itself is dealing. She is indeed a dreadful being, who speaks only to warn or to curse. There is no living actress more capable of performing such a character than Mrs. Warner; and she throws all her resources, both physical and artistic, into it with extraordinary effect. The part of *Clarence* was intrusted to Mr. Marston. We are happy to say, that "the dream" is retained; but the passionate pleadings for his life are, alas, omitted. In this, however, and some other omissions, regard has been evidently had to the capacity of individual actors; the want of available means is, in all such cases, a sufficient apology. Touching the *mise en scène*, the appointments are good; the scenery is picturesque and ingenious; the costumes various and correct; and the acting generally is respectable and satisfactory. Though, as a reform, not one of a final character; yet, on the whole, the improvement realized is as complete as, under the circumstances, could be practically effected.

St. JAMES'S THEATRE.—The ghastly story reported last week, having been laid aside, we had on Monday M. Lemaître as *Don César de Bazan*, in all his glory, and great, of its picaresque kind, it is. The reckless, graceless audacity of the broken-down Spanish nobleman could not be better given. If some parts of the performance partake of caricature, it is because the dramatist has so willed it; and the actor,

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to reconcile incoherences, and to connect together fragments in formation of a whole, has had no alternative. The recent visit of half a dozen different *Don Césars* to the different London stages, spares us the necessity of dwelling upon the incidents of this dashing melo-dramatic comedy; while it affords us an opportunity of pointing out the superiority of our guest in the artistic requisite of completeness. Our countrymen leave the sketch as they found it. M. Lemaître works it up into a finished picture. While we are listening to him there is no feeling that wit is wanting to the dialogue; while we are looking, there is nothing in the incidents to repel us. In the classical drama of 'Old France,' M. Frederic—like his compeer among the ladies, Madame Dorval—has been tried, and by the French critics, found wanting. But we must regret, though not as severe sticklers for classicality as Mistress Jarley, that better occupation has not been found for him, than in the repertory which bears his name. Clever actors of his class, by mystifying the public with regard to the meanness of the pieces they clothe with life and animate with spirit, are precisely those who do the heaviest injury to the stage, by lowering the tone of composition and appreciation: and dramatic authors should look to it, and take their measures accordingly.

MISCELLANEA

Artists at Rome.—The following statistics are furnished relating to the artists, native and foreign, studying and practising in Rome. The foreigners are 404 in number—300 of them being painters, 68 sculptors, 39 architects, and 7 engravers. Of the whole number, there are 158 German, 25 French, 35 English, 17 Russian, 7 Polish, 15 Swedish and Norwegian, 31 Danish, 19 Belgian, 5 Dutch, 11 Hungarian, 15 Spanish, 7 Portuguese, and 14 American. It will be observed, however, that this subdivision of the entire number leaves forty-four to be accounted for. The Italian artists are said to be 542 in number,—besides 2,000 workers in mosaic.

Engraving.—I am at a loss to understand what can have induced your correspondent, *An Engraver*, to address to you his letter, which appears in your paper of the 18th inst. I can see no reasonable way of accounting for it, otherwise than on the supposition that it has been penned on the faith of hearsay report, and not after an actual perusal of my communication. I do not propose "etching on glass," which common sense dictates "can possess no advantages over copper and steel." I do not propose the technically called "ground for etching;" and as to my thin varnish with virgin wax, if I may believe my own eyes, and my own practice, it is a false assertion his stating, "any kind of wax you cannot see through." Again, the action of heated metal to acquire a transfer of every line of a print, is as different to transferring printed cyphers to silver spoons by rubbing "with a burnisher," as this latter is like the transfer of prints from paper to pottery ware. In either case the ink must be fresh, and it is the ink that is transferred; not so by the Calotype, which appears as a mere shadow as a photographic picture. I am, &c.

HENRY DICKES.

Volcanic Eruption.—A Russian journal gives the details of a volcanic eruption which took place as long ago as June the 11th of last year, not far from Schemakha, situated in the Black Sea. About six in the morning the volcano all at once sent forth, with a great noise, a quantity of burning matter, impregnated with naphtha. The eruption lasted three quarters of an hour, and not less than four openings were formed in the mountain. From one of them a quantity of muddy water was seen to issue, and below it was a spring of clear water, of a brackish taste, which at present continues to flow down to the plain. The craters are now no longer visible, but in their place are seen two little hills of a conical form.

TO CORRESPONDENTS.—W.K.P.—S.G.—J.C.D.—J.S.—W.B. W.A.C. received.

An Amateur should have sent his name.

Erratum.—*Young's Lectures.*—In our last number, it was said, that Young was not a popular writer, but one of the most popular of those who can be relied on for accuracy in a very large range of subjects. One word was here left out: we meant to say not merely a popular writer, but one, &c. It would be wrong to say that Young was not a popular writer. He was not a popular lecturer, that is, he did not succeed in attracting audiences; but he is a popular writer, in the sense in which the word popular is now used; that is, he gives his explanations in a manner which unmathematical readers can understand.

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